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AMERICAN SQUARE DANCE

THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 48, No 9
SEPTEMBER 1993



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Editor's NOTEBOOK

We know that September is a month of great expectations for square dancing. Many clubs are starting classes in hopes to bring new people into the activity. This is a time of profound effort by all of us to gain new dancers for the various groups. We all must work hard and persevere in the name of Square Dancing.

We want to bring to your attention the call for help concerning the flood victims in the mid-west. "URGENT! WE NEED YOUR HELP" is found in this month's issue. These people need all the help they can get from anywhere they can get it.

We also want to thank Jack Berg for his timely cartoon found on the back



page. He writes, "The floods along the Mississippi are a serious matter. We are a mile and 1/2 from the Mississippi. I have not been flooded but a lot of our friends have." Jack says, "We must have a little humor to keep alive and going." Thanks, Jack.

Remember September is Square Dance Month. We need to do everything possible to increase participation in our beloved activity. ✓



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BY-LINE

URGENT! WE NEED YOUR HELP. This is an article soliciting your help for the many flood victims in the mid-west. It is a cry for help we need to heed. All clubs can contribute to this cause.

"Line Of fire" authored by Jack Murtha, dis-

cusses the pertinent facts about teaching new dancers and dancing them for the recommended period of time. Jack has many good tips for the caller/teacher in this article.

Calvin Campbell starts with Step 1 in his article called, "Solving the Square Dance Dilemma." Interesting and good information for you readers.

While we are on the subject, Larry & Terry Ingber have written an article called, "It Works Folks" Part one of two parts appears in this issue.

Don't forget the joke on the back page. Then read Jack Berg's letter to the Editor. Good humor in the wake of distress is important!

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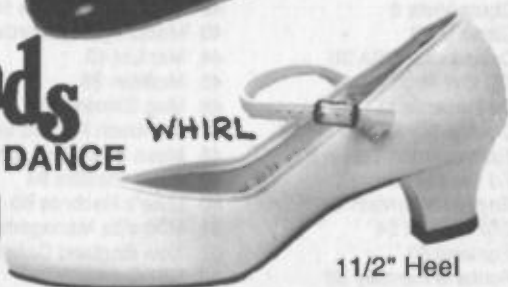
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TEMPO

by Jeannie Briscoe

By the time you read this it will almost be too late to advertise your Beginner Class. I'm hoping some of you readers took our advice and ordered the Promo-Pak from LEGACY. It has all kinds of good ideas for promoting a beginner square dance class. If you are fresh out of ideas, it is a must to have.

Do you have a regular caller who calls every week for your group? Does he also teach your beginner class? If so, does he insist that you come and dance as angels?

One of the most important things that can happen in a square dance class is the dancers first love for the caller. This is where loyalty begins and remains with the new dancer. This also brings a realization to the new dancer that they are responsible for the square to succeed. Everyone in the activity holds a responsible for each other in executing the square.

When the new dancers see the club dancers coming to be angels, they will realize how important it is for all of us to help each other. Helping each other doesn't always mean helping in the square. It could cover club activities, or being an officer when asked. It could mean helping on a telephone calling committee, or helping with the coffee duty. As you can see, there are many things that constitute a well balanced club.

It is important for the new dancers to see the solid foundation of the club. Many times the new dancer overhears some of the dancers talking about things that are troubling the club. It is only human nature for us to talk about such things; sometimes in our conversations we are trying to gain some kind of answer to the problem. The new dancer can't always be shielded from the unsettled business of the club. If he/she does find out they should be told, it should be explained to them that these problems do occur and that maybe the worst thing that can happen is gossip. Things that are troubling the club should be discussed at the club meetings, under the auspices of the officers.

There are so many things new dancers will find that happens in a club, but if you have a healthy club where the people know not to discuss matters of dissension between tips, these new dancers will be more apt to continue on and join the club. Many people don't want to be a part of trouble, no matter where it is.

Our activity is built for fun, comfort with other people, and good fellowship. Let's be sure and introduce our new dancers to the positive side of square dancing. Help them to enjoy every minute of their class time, it will live in their hearts for the rest of their square dance lives, and maybe their whole lives. ✓

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Encore

by Mary Fabik

HIGHLIGHTS FROM PAST ISSUES OF THIS

25 YEARS AGO

ASD magazine was not published June through September, 1968.

10 YEARS AGO

Being an angel is your opportunity to give back to square dancing some of the benefits and enjoyment you have received. We grow as individuals by giving. This is your opportunity to know that you have contributed to a wonderful and worthwhile endeavor and make your contribution to your club growth...some thought from Bob Carmack, Springfield, MO.

The calling twins, Doug and Don Sprosty, age 24, of Davenport, Iowa started calling at the early age of 12, and today they travel a seven state area calling square dances. It's rare to see twins calling and they're one of the few pair in the U.S.

"We graduated from St. Ambrose College majoring in accounting and minoring in business," said Doug. "We sometimes call six or seven nights a week. It gets to be a strenuous pace." The twins grew up on

their parents' dairy farm. Today the elder Sprosty's like to travel and S/D at some of the cities where their sons are calling.

STAN'S STELLAR STYLE STANDARDS

The other day at a dance, a woman happened to mention that she takes off all her fancy rings and bracelets before attending each dance. We ventured the comment that the reason must be to avoid scratching people and snagging clothing. "Yes," she said, "but there's another reason. Men often grab my wrists so hard my own rings cut and bruise my fingers." So, be cautious, guys, and remember:

- *Hands up, loose grip on swing thru, etc.
- *Finger tip grips only on box the gnat.
- *Cup her fist (ball and socket) on curlique.

- *Handshakes on grand right and left.
- *Gentle forearm grip on turn thru, etc.
- *Finger touch for stars. Mixed sex wrist grips. Never!

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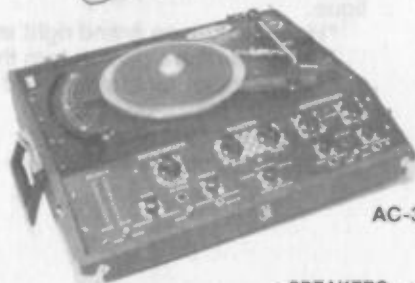
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People

IN THE NEWS

DIXIE SQUARES OF ATLANTA PROUD OF LEGACY CHAIRMAN

This has been a good year for Dixie Squares of Atlanta, GA. March 5th our caller Bud Whitten was married to Dee with a square dance wedding, a square dance followed the ceremony with friend Michael Hughes and Bud both calling. June brought us the great news that Hardy and Kathryn Nixon had been made Chairman of Legacy World-Wide. No need to say we are very proud to have them as members of our club. *(We at ASD appoligize to Dee for leaving out her name from a very important event.)*

Charles and Dot Lillagore, longtime dancers from south Texas, announce that they have moved to John Knox Village #151, 1300 S. Border St. Weslaco TX 78596. They would like their dancing friends to know that this is why they have not heard from them. The Lillagores were active in both square and round dancing, hired and hosted many traveling callers, and were well known by square dance travelers as they visited many overseas countries.



On the weekend of July 9,10,11 in Watsonville, CA at the Santa Cruz County Fairgrounds, the **Monterey Bay Festival** was held. Callers for the occasion were Joe Saltel, Dan Nordbe and Vic Kaaria. Round dance cuer was Claudine Auria. The weekend was filled

with fun and excitement as dancers came from far and near. Jiffy Badge was present to make any kind of badge you would want, and Sherry's Dance store from San Jose was there with all kinds of clothing to tickle your taste in square dance apparel.

On Saturday night at 9 o'clock the Southern Spectacular, (Clogging Workshop & Exhibition Team) gave an exhibition that produced a well deserved round of applause. This group of young people was a delight to watch in their performance. Barry Welch is their Event Director.

Workers on the festival committee provided coffee and doughnuts as well as iced tea. The weekend presented dancing from Plus through Advanced and Challenge. Many RV'ers said they would be back next year. The dates for next year's festival will be July 8,9,10,1994. Don't miss it!

As of July 1, nearly 300 dancers have registered for the 36th **New England Square & Round Dance Convention** to be held April 22,23, 1994 in Waterbury, Connecticut.

It will mark the first time this event will be held in the Nutmeg State.

Al Rubelmann, convention general chairman, said, "We are indeed pleased at this early show of support for this event. We are very confident we will meet our registration target."

There will be square and round dancing for all levels. Planned also are halls for all singing calls, clogging, country western dancing, contras and progressive squares. There will be trail-in and trail-out dances as well.

"We want to satisfy all segments of the square and round dancing public," Rubelmann stated.

There will also be clothing and accessory exhibitors at the convention.

A special highlight will be the Saturday morning fashion show and brunch at the lovely Sheraton Hotel, a stone's throw from Crosby High School; the main site for dancing.

The theme for the special celebrity hour Saturday evening, April 23, will be

"Three-Ring Circus." Acts are being lined up with that subject in mind.

Convention registration forms can be obtained by contacting Hank Katten, Publicity Chairman, 205 West Walk, West Haven, Connecticut 06516.



A TRIBUTE TO PETE HOLLY

Pete Holly, one of square dancing's major contributors to the further development of our activity, died May 26, 1993. Any written words are unable to convey the deep feeling of loss at his passing. He was a caller who touched many lives with his proficiency of great teaching and warm regard for his fellow man. He and his wife, Elaine were inducted into New Mexico Square Dance Hall of Fame.

Our deepest sympathy goes out to Elaine and the family at their loss. Many dancers mourn his passing as well.



A SQUARE DANCE WEDDING

Although a square dance wedding is nothing new, it still generates lots of excitement for the participants and friends. Life was falling apart with several deaths and family crisis for Lillian Moore. But upon several invitations to join square dancing, she finally said 'Yes' and

soon met the man she was to marry. After graduating she and her partner moved on to more advanced lessons and by the next February they had decided to tie the square dance knot. They were married in St. Paul's Ev. Lutheran Church. Square dancing was foremost in their wedding. The wedding party and many of those on hand were dressed in square dance outfits. As the wedding party stood in a square at the altar, Lillian was joined in matrimony with Ross Dornbrack, Jr. Lillian joked that when she first started dancing she never expected to come away with a husband.



CALICO COUPLES SHOW OFF SQUARE DANCING

At a giant barbecue attended by 2,500 people, the Calico Couples square dance club based in Mid-Michigan demonstrated square dancing, round dancing and line dancing.

Four callers, four cuers, and about 50 dancers from various local clubs performed on a portable wooden floor at the annual Rural-Urban picnic to honor the county's Farm Family of the Year.

"We got together to show people how much fun square dancing, line and round dancing can be. We hope to interest some more people to want to join us so our club can grow," said Yvonne Muneio who co-chairs the mid-Michigan club with her husband, John.

The Calico Couples club of about 19 couples promoted the demonstration by handing out fliers at their dances. The demonstration lasted about two hours.

Submitted by Yvonne Muneio, St. Louis, MI. ✓

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Although I'm calling dances regularly two or three times a week in the high hill hinterlands of upstate New York this summer, I plan to divert from journal-jargon-jabber for a change and sprinkle some cool droplets of fact and fancy on your heads (amid cries of "no more droplets of ANYTHING" from midwesterners).

- Benefits of square dancing #1--You can't think of workday brain drain when you're doing *spin the chain* and *exchange the gears*.
- A smile is a curve that straightens out a square.
- Callerlab will meet for the first time in Canada next April (Vancouver).
- LEGACY met for the first time in Canada last May (Toronto).
- Prairie dresses are more and more popular at dances and festivals these days.
- Cloggers' tutus and CW femi-jeans have caused deviations from convention dress codes.
- Callers generally have two careers. Besides their calling hats, I can think of one entomologist, two funeral directors, two pilots, two doctors, two cartoonists (I know three!-CAB), two professional ball players, two dentists, two CPA's, many farmers and teachers.
- If the National Convention had been held in St. Louis one month later, dancers would have been doing a lot of *dive thru*, *pass thru* and *step to a wave*.
- Jack Murtha's easy Diamond Program should be taught in every school.
- Bill Hell Heyman at Supreme Audio has a 50,000 record inventory.

- Ernie Kinney performed in a new first run movie, *The Son-in-Law*. Ask him about it.
- This magazine is the only one of its kind, almost 50 years old; it has had seven editors from the east to the Midwest (two locations), to the far west; it claims 90,000 readers.
- There are 4,800 square dance calls in *Burleson's Encyclopedia*.
- There are 3,661 callers in Callerlab and about 900 callers in ACA.
- Over 10,000 clubs and contacts are listed in the *National Square Dance Directory*.
- Anybody can square dance. What other recreation form can say that?
- Benefit #2--Square dancing keeps the mind active; that's head and shoulders over physical activity.
- Total historical memorabilia is available at the Lloyd Shaw Archives in Albuquerque.
- Twenty years ago the average dance lasted three hours; today it's two and a half.
- Want smooth square dancing by the book? Go to Canada or overseas, young man.
- McAllen, Texas and Mesa, Arizona both claim to be the *Square Dance Capital of the World*.
- Sweden may be the fastest growing square dance area anywhere.
- There are 374,479 square dancers (recent LEGACY census).
- Average age of square dancers: 57 (LEGACY survey of '89). Today's estimated average age: 60.

MIKESIDE MANAGEMENT by Stan & Cathie Burdick

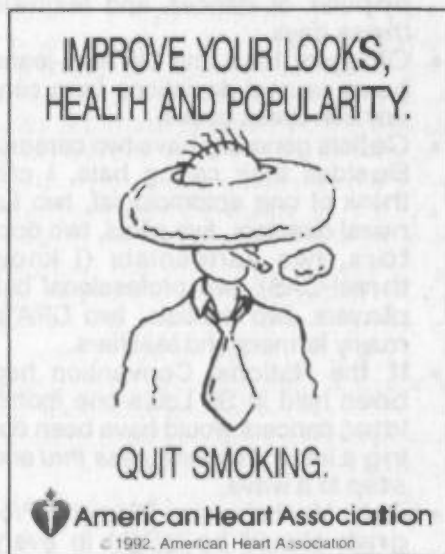
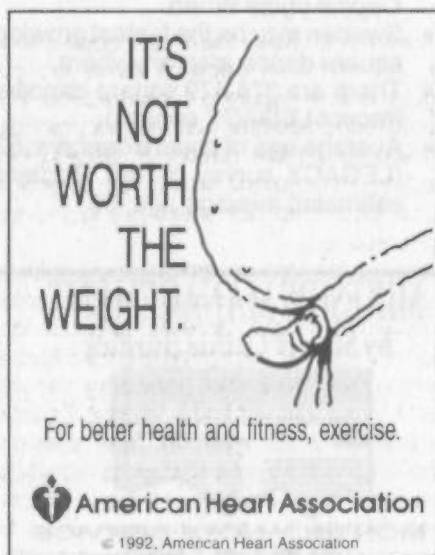


MONTHLY NOTE SERVICE
FOR CALLERS

COMMENTARY CHOREO AND SKILL TIPS
WRITE: S & C BURDICK PO BOX 2678
SILVER BAY, NY 12874

- Benefit #3--Square dancers can still put purses under chairs safely at most dances.
- Representatives of 20 square dance organizations met at the LEGACY Summit last June.
- *Allemande* *thar* was invented by Lloyd Shaw.
- Lee Kopman is credited with the most commonly used basics today.
- Most remote square dance club (perhaps): Ptarmigan Twirlers, Yellowknife, Yukon.
- Festivals everywhere seem to be adding CW and Line Dancing to their programs.
- Record quality is the best ever; synthesized music spells economy for producers; 20 to 30 square and round dance records are produced every month; 1,000 is a good disc sale total.
- Benefit #4--Church/school halls welcome square dancers; there's no drinking.
- Round dancers make better square dancers.

- Clubs that include a variety of activities besides square dancing are most popular.
- Callers with *showmanship* skills are most popular.
- Clubs failing to sponsor beginner classes may be close to extinction.
- September is Square Dance Month.
- If all square dancers were arranged side by side around the globe, they'd reach -- for a *left allemande*.
- Why did the NEC choose two far southeastern National Convention sites in a row (Orlando '97 and Charlotte, NC in '98)? And only two years after Birmingham ('95)? Only the NEC know for sure.
- No caller ever got rich calling square dances.
- Most [full time] callers have another source of income.
- Benefit #5--As a social mixer, square dancing can't be beat; it blends people. ✓



Solving the Square Dancing Dilemma - Step 1.

By Calvin Campbell

This is the first of a series of articles by Calvin Campbell.

Over the years square dancing has seen many changes. We moved from a large list of traditional terms to a time when the terminology was very standardized. Now we are moving once again. A large choice of popular terminology is causing us to question whether we really have the best list of terms that should be taught to everyone. This is a folk activity and in spite of all the efforts to stabilize the activity, it will always evolve with time. Currently, people who square dance are pretty much expected to know a set of terms that are popular in a particular area of the country. For some areas it is Mainstream. For some areas it is Plus and for some areas it is a combination of the two. Also, most areas now have some clubs in the Advanced and Challenge categories.

We need to recognize that terminology is not the only factor driving the evolution. Within any area we find people who are highly dedicated dancers. We find people who are happy just dancing once in a while and really don't want to learn the latest thing. We also find people who can't keep up, for whatever reason, and drop out.

Most of the square dances called today are geared toward people who dance at least once a week. They are dedicated square dancers and form the backbone of many clubs. They pay the bills and keep the clubs going. Even within this category there are different interests. Some people are just happy dancing at one skill level and some people have to continually push on to new challenges.

The group of dedicated dancers who want to push on have many avenues to follow. For some of them, much of the excitement of square dancing is solving the mental dance puzzle. Some get a great

charge out of knowing and being able to execute many many dance terms. Another category of dedicated dancers respond to callers who deliver the calls closely timed and expect the dancers to be able to execute the commands with very little response time. Still other groups want dances that are choreographed or enjoy the challenge of exploring a basic from all positions and formations.

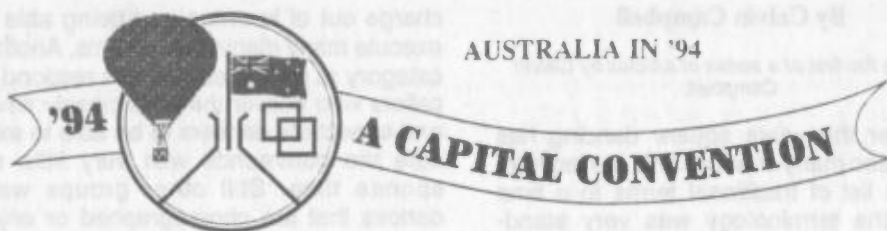
When they get ready to move on we do have a sort of career ladder for some in the form of Advanced and Challenge, but many of these people are not interested in more terms. Many of them want to have more interesting dances called with the terminology they already know. This group is finding fewer and fewer places to dance.

The people who just want to dance once in a while and the people who have a hard time keeping up are often left out in the cold. The CALLERLAB Community Dance program is designed to solve a good part of this problem, but it is not going to meet all the needs either.

If we want to keep the most people dancing, the needs of each of these groups should receive separate consideration. We should recognize that interests vary and be considerate of the needs of others. We need to be tolerant when we attend a dance that does not meet our particular expectations.

Maybe it is time to step back and look at what is happening and stop trying to make everyone fit into the same old set of molds. Maybe it's time to recognize all the different interest lines and start providing dances that fit these interest lines. Maybe it's time we reworked our view on how different people learn the best and start to provide a broader choice on type of lessons provided. Maybe it is time for each of us to become more tolerant. More next month.

✓



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Creative Choreography

by Lee & Steve Kopman

EMPHASIS CALL

Since there are no new quarterlies for this month, we thought it would be nice to take Fan The Top and show you some interesting positions you may not have considered.

1. HEADS FAN THE TOP
EXTEND
FAN THE TOP
RECYCLE
SWEEP 1/4
SQUARE THRU 3
L/A
2. HEADS SQUARE THRU 4
FAN THE TOP
RECYCLE
SLIDE THRU
L/A
3. HEADS PASS THE OCEAN
EXTEND
FAN THE TOP
HINGE 1/4
ALL 8 CIRCULATE
BOYS RUN
SWING THRU
R/L/G
4. HEADS LEAD RIGHT
CIRCLE TO A LINE
RIGHT & LEFT THRU
1/2 SASHAY
BOX THE GNAT
FAN THE TOP
SWING THRU
R/L/G
5. HEAD TOUCH 1/4
GIRLS PASS THRU
CENTERS FAN THE TOP
ENDS HINGE
BOYS TRADE
EACH WAVE FAN THE TOP
R/L/G
6. 1P2P, RIGHT & LEFT THRU
1/2 SASHAY
CENTERS FAN THE TOP
ENDS STAR THRU & PARTNER
TRADE
EXTEND
GIRLS RUN
WHEEL & DEAL
PASS THRU
R/L/G
7. SIDE LADIES CHAIN
HEADS SQUARE THRU 4
SIDE 1/2 SASHAY
TOUCH 1/4
FAN THE TOP
BOYS FAN THE TOP
GIRLS CAST 3/4
THOSE FACING PASS THRU
CENTERS BEND THE LINE
OTHERS TURN BACK
YOUR HOME
8. HEADS LEAD RIGHT &
FAN THE TOP
HINGE
ALL 8 CIRCULATE
HINGE
FAN THE TOP
EXPLODE THE WAVE
WHEEL & DEAL
ZOOM
SQUARE THRU 3
L/A

9. HEADS RIGHT & LEFT THRU
& TURN 1/4 MORE
GIRLS PASS THRU
CENTERS FAN THE TOP
ENDS HINGE
BOYS TRADE
SPIN THE TOP
SCOOT BACK
R/L/G
10. SIDES RIGHT & LEFT THRU
HEADS SQUARE THRU 3
SEPARATE ROUND 1 TO A LINE
PASS THRU
WHEEL & DEAL
GIRLS FAN THE TOP
BOYS 1/2 SASHAY
GIRLS EXPLODE THE WAVE
TOUCH 1/4
BOYS TRADE
R/L/G
11. HEADS SQUARE THRU 2
TOUCH 1/4
FAN THE TOP
BOYS RUN
4 X 4 BEND THE LINE
SQUARE THRU 4
TRADE BY
L/A
12. HEADS STAR THRU
DOUBLE PASS THRU
LEADS TURN BACK
FAN THE TOP
GIRLS FAN THE TOP
BOYS HINGE
GIRLS RECYCLE & PASS THRU
BOYS LOOKING OUT TURN BACK
TOUCH 1/4
EXTEND
R/L/G
13. HEADS TOUCH 1/4
GIRLS PASS THRU
CENTERS PASS THE OCEAN
ENDS HINGE
EACH OCEAN WAVE
FAN THE TOP
SWING THRU
RECYCLE
L/A
14. HEADS SQUARE THRU 4
PASS THE OCEAN
FAN THE TOP
GIRLS RUN
1/2 TAG THE LINE
BOYS TURN BACK
SQUARE THRU 4
R/L/G
15. 1P2P, TOUCH 1/4
ALL 8 CIRCULATE
HINGE
FAN THE TOP
RECYCLE
PASS TO THE CENTER
SQUARE THRU 3
L/A
16. HEADS SQUARE THRU 2
SLIDE THRU
FAN THE TOP
HINGE
FAN THE TOP
HINGE
BOYS RUN
DIXIE GRAND
L/A
17. SIDE LIDIES CHAIN
HEADS FAN THE TOP & SWING
THRU
SIDES 1/2 SASHAY
BOYS ON DIAGONAL PASS THRU
CENTER TWO FACING, FAN THE
TOP
ENDS TRADE & ROLL
CENTERS WHEEL & DEAL
ALL STAR THRU
LEADS CALIFORNIA TWIRL
SQUARE THRU 3
L/A



THE KOREO KORNER..... by Steve

This month let's take the call *Follow Your Neighbor & Spread* and switch the starting formation we usually call it from.

Heads Square Thru 4
Touch 1/4
Split Circulate
Follow Your Neighbor & Spread
Then:

- | | | |
|---|----------------------------------|---|
| 1. Swing Thru
Linear Cycle
Square Thru 3
L/A | 2. Boys Trade
Extend
R/L/G | 3. Boys Run
Ferris Wheel
Centers Star Thru
Your Home |
|---|----------------------------------|---|

Heads Pass The Ocean
Extend
Cast 3/4
Follow Your Neighbor & Spread
Then:

- | | | |
|--|---|--|
| 1. Swing Thru
Recycle
Pass to The Center
Star Thru
Your Home | 2. Boys Trade
Boys Run
Ferris Wheel
Square Thru 3
L/A | 3. Spin The Top
Recycle
Square Thru 4
Trade By
L/A |
|--|---|--|

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- HH 660 MOLLY Flip Hoedown/2cpl-plus by Ernie Kinney
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 HH 5154 BE MY ANGEL TONIGHT by Tom Miller
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 ELK 025 TO ALL THE GIRLS I'VE LOVED BEFORE by Bronc Wise

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FLOOD OF 93

FLUTTERWHEEL FOR FLOOD RELIEF

Once again Square Dancers have answered the "Call Of Need." Historically the Square and Round Dance Organizations of America have responded to the needs of fellowman, generally thru sources such as St. Jude, Cancer Societies, Jerry's Kids, other Handicap sources, etc. Now, perhaps the greatest in history devastation has afflicted the highly productive Mid-West area of our nation that has resulted with unaccountable losses and personal miseries that will benefit for generations to come. In some areas it's referred to as the 500-year flood. Ir-regardless, the massive damages suffered require the unbiased compassionate attention of all who will "pitch in" and help in anyway possible.

Already, the S/Ders have arranged for benefit dances, donations, and/or other wise massive-scale demonstrations to assist the affected peoples throughout most

of the affected areas. "Folks," it's very, very serious. Anyone who can manage some measure of benefit are urged to participate. Help is needed in many ways. It seems that emergency supplies of food have overstocked available storage areas, but cash donations can be utilized by those "on-scene" volunteers. Presently there are several S&R/D organizations in the affected areas who have committed their talents toward adequate and reliable distribution of donations, etc.

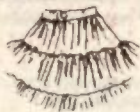
Optional choices, personally consulted and recommended are: **Iowa State S&R/D Federation, Fld. Relief, % John & Roberta Gray, Vice-President, 7085 Bloomfield Rd. No. 174, Des Moines, IA 50320. Illinois State S&R/D Federation, % Bob & Kathy Curtis, Representatives, 3329 Chapel Valley Drive, Quincy, IL 62301, (217)223-9261. Missouri St. Louis League of S&R/D Clubs, % Wayne & Mary Frank, President, 2361 Claymore, MO 63017, ((314)394-9132. Also representing St.**

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URGENT! WE NEED YOUR HELP!

A nation-wide effort is 'off the ground' to stage benefit dances all over on behalf of the Mid-West flood victims.

Initial communications have been circulated. More will develop with full pertinent details soon.

Best of all, we have a very substantial volunteer source to handle and properly distribute satisfactorily any and all funds raised.

The volunteers of IOWA State S&R/D Federation, under the guidance of Vice-President John & Roberta Gray will handle the financial resources directly to legitimate flood victim sources. Send your contributions to the IOWA S&R/D FEDERATION,

% J&R Gray, 7085 Bloomfield Rd., No. 174, Des Moines, IA 50320.

In Illinois contact Bob & Kathy Curtis, State Federation Reps. 3329 Chapel Valley Drive, Quincy, IL 62310 (217) 223-9261. In Missouri (Kansas City area) contact Jim & Edith Weber, Heart Of America S&R/D Fed. 1316 Middlebrook, Liberty, MO 64068. In the St Louis Missouri area contact Wayne & Mary Franks, Pres. St Louis League of Clubs** 2361 Claymore Dr. Chesterfield, MO 63017. (314) 394-9132. (**Also representing St. Louis Fed.)

Choose from those listed above for your specific fund-raising functions. Respond generously. They need your help NOW! With those (above) volunteer groups of S&R/Ders overseeing the distribution, you can be sure it's in good hands. God Bless all who open their hearts and purses to this great need.

Ed note: Let's all get on the bandwagon with dances and other means of raising funds for the flood victims. ✓



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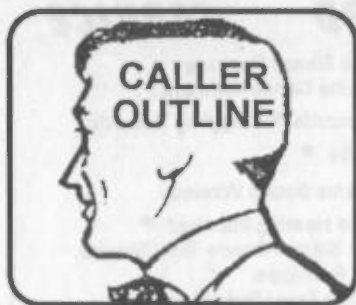
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by Al Stewart

B. MACK KERNODLE

Calling 42 years for the same club is no mean achievement; yet B. Mack Kernodle of Greensboro, NC boasts such a record. Since 1951, the genial Tar Heel septuagenarian has been calling for the Quadrille Club, which, together with the Foot N' Fiddle Club of nearby Burlington, is the oldest club in North Carolina. At one time club membership numbered ten squares.

When the Quadrille club holds its 42nd anniversary dance October 9, 1993, host caller Kernodle will be joined by several other veteran callers in the Piedmont Triad.

Although Mack folk danced occasionally in the forties, he had his first taste of Western square dancing in 1951. Within a few months he was doing singing calls as well as leading mixers and cuing round dances. He was instrumental in organizing the NC Folk Dance Federation and planning that group's first dance in March, 1952. In the 50's, Mack recalls, there was only one level of square dancing - basic. Most students easily learned all of the calls in ten weeks. In the 60's Mack became so enamored of square dancing that he voluntarily renounced playing softball in a local league and singing in his church choir. Among popular songs he frequently used in calling were "Lonesome Me," "Just Because" and "Alabama Jubilee."

Recognizing a need to give those taking square dance lessons an opportunity to dance with other students before graduation, Mack persuaded the Quadrille Club to sponsor the state's first "half-way," or student dance, in 1979. Such dances have been held regularly since then.

In 1981 Mack achieved a signal honor - induction into the Federation Hall of Fame -



a distinction attained by fewer than a dozen callers in the state.

Born in Greensboro, the 77 year old caller graduated from Greensboro Senior High School and recently attended his class' 60th reunion. In 1946 he married Nina Kincer of Knoxville, TN, herself a long time square dancer. Their daughter Karen has been square dancing since she was a teenager. Both Mack and Nina are active members of Grace Methodist Church, where Mack often leads his Sunday School class in singing hymns.

Although Mack retired from full time employment in 1981, he worked part time for another decade before retiring again in 1992.

The Kernodles have attended eight national conventions. Their first was in Detroit (1961) and the last in Salt Lake City (1991). With one or two exceptions, Mack has called at each of these events.

In Mack's view, the fun and fellowship, which is an integral part of square dancing is probably its greatest benefit. He describes his favorite activity as "a wonderful equalizer," explaining that "everyone is equal on the dance floor, regardless of his or her economic or social status."

Perhaps a plaque in the den of the Kernodles' home most aptly epitomizes their love of square dancing. It reads: "WARNING: SQUARE DANCING FEVER - NO KNOWN CURE." ✓



GRAND ZIP



Dear Jon & Susan,

I just want to compliment you for publishing the article that Les Gotcher wrote in the June 1993 issue.

I have been square dancing for 25 years. In the first years it was fun; it is still fun because I don't let the levels bother me. I am just a square dancer, but this is very hard to get over to new dancers now. They hear the different levels, then the Advanced, AND THIS DOES CAUSE MANY NEW DANCERS TO STOP SQUARE DANCING. I really feel that Advanced dancing has hurt square dancing. Example; when dancers are traveling through our area and call about square dancing, when they ask what level and if we have Advanced dancers, this really turns me off. Why can't they just inquire if and where we are square dancing. My answer is we square dance, then if they keep on about the levels, I usually tell them we are good Mainstream

and Plus dancers in this area and like to just square dance and it would be a pleasure to have them SQUARE DANCE WITH US. TOO MUCH ON THE LEVELS!!!

I really did enjoy the article that Les Gotcher wrote; he said so many things that I have been saying for the past years but did not take time to write. I do tell the dancers in our area and when traveling that we just enjoy SQUARE DANCING and meeting all the friendly people in all areas.

My husband, Bill and I never have been interested in Advanced Dancing, it just looks like the dancers are trying to show what they can do and they take it too seriously!!! If you are a good Advanced Dancer you should be able to dance any level in any area and not be concerned if the dancers in that area are Advanced Dancers!!!

I do love square dancing and all the friends we have met over the years, and will try to keep prompting that SQUARE DANCING IS FUN, FUN!!

HAPPY DANCING,

Doris Barner,
Baton Rouge, Louisiana



Jack O'Leary



Red Bates



Mike Iavarone



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Bruce Williamson

Dear Jon & Susan,

I have attached a copy of my mailing label showing the expiration date. I can imagine all the trouble you are going through correcting everything.

I do enjoy the magazine and it gives me many ideas of what is going on across the country and overseas. Many times I have come across some very useful information.

I have been dancing quite some time and at the present I dance Advance. Actually, I dance from Basic to Advance with some angel work with students. I always remember that I was once at the beginning.

Do keep up the good work and I do hope to see you at a convention.

Sincerely,
Donald K. Beveridge

Dear Editors,

I wish to compliment Les Gotcher on his article "Why is Square Dancing on the Wane." I have been calling over forty years and taught Ballroom dancing for the same length of time. MY ATTRACTION to square dancing was

because of its simplicity and the obvious gaiety of the dancers who participated so I have gradually moved out of ballroom and teach squares and rounds.

Ballroom teachers gradually made ballroom more and more involved until at present in Australia it is becoming a pastime for the "Specialists," with all the big ballrooms going out of business. Let's face it, Square Dancing has also become more and more involved making it necessary for dancers to make sure they keep up with the figures of Mainstream and Plus. Don't miss a night, dancers or the other dancers will have to help you through the figures. I see it all the time on the floor.

Let me quote from the father of Square Dancing, Lloyd Shaw, page 59 if you have the book. Quote: "The academias, the dancing masters had their way. They standardized, crystallized, successfully squeezed all the red blood out of their veins. They put them in stays and stiffened them with high collars of politeness that hardly let the head move from side to side, etc, etc." unquote. I point out that we



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are doing exactly the same thing today in square dancing.

I point out that Square Dancing will diminish as other forms of dancing has in the past when "improvements" are made by teachers and callers and levels are introduced. I ALSO POINT OUT, there is nothing you can do about it because those that "Dangle the Carrot" of higher level and harder dancing are making money out of it and are taking the dance form away from the general public to the specialist who consider it beneath them to dance at lower levels. You hear it among the dancers who proudly state they dance the higher levels. It's a long time since I saw the slogan "SQUARE DANCING IS FUN." It is becoming an art!

Ron Jones
Sydney, Australia.

Dear Jon,

In response to your plea for "help" in the May issue of American Square Dance magazine, I checked the expiration date for my subscription and it is incorrect.

You have my heartfelt concerns since I am quite familiar with the problems computers can present. Of course we always "back-up" our data - don't we??? Oh yes, we learn but then go back to our old ways! Maybe I had better close for now and do what I'm preaching before my computer "bits" or "bytes" or is it bites the dust.

I enjoy the magazine - keep up the good work but please back-up your data; I've only got one stamp left.

Aloha,
John P. Gallagher,
Pearl City, HI

Hi Folks,

Hope everything is going well on your side of the country. I had just noticed the change in expiration dates on the mailing label and was going to write you anyway.

Anyone that has ever used a computer knows that every now and then you get hit by a "gotcha" and it looks like it was your turn. Keep up the good work and thanks for a good, informative magazine.

Best Regards,
Mike and Mary Ann Alexander,
Springdale, Ohio.

Dear Editors,

I feel that Jeannie hit the nail right on the head in her Tempo article in the July issue. I have been calling and teaching now in the Salt Lake City area for twenty years. I strongly agree that our program lists have become too long. I asked myself, why do we have calls on

the lists which are so similar in sound that tend to cause confusion with the dancers; i.e. spin the top and fan the top, wheel and deal and ferris wheel. Why couldn't we drop a lot of calls. For example, would the dance be any less fun if during the evening calls like do-paso or pass to the center were not used? We as callers need to call more variety and rely less on quantity. Callerlab, I feel, is moving in the **right** direction by dropping calls like cross trail thru thus shortening the entry programs. Hopefully, they can delete more soon.

There is talk to lengthen the Plus program. I would like to see this list greatly reduced in size. I miss the days of the old Plus 1 and Plus 2 programs. The Plus 1 program was short enough that it could be taught in a relatively short period of time thus allowing long time Mainstream dancers who prefer to dance once a week a little extra challenge in their dancing. I feel that little extra challenge is needed for some Mainstream dancers without having to resort to another night to learn the program.

I feel, however, that more versatility in our dress program is especially needed for women, and support the idea of incorporating more prairie skirt type styles.

Country Western dancing is fun but **Square Dancing has them all beat.** We just need to make entry programs less complicated.

Duane Woodmansee
Draper, Utah

Dear Jon & Susan,

Thanks for continuing ASD magazine. We need communication and your friendly, informal style makes me feel I know you and it fits Square Dancing!

Yours Truly,
Lee Messersmith,
Hemingsford, NE

Dear Editor,

We have enjoyed hearing our friends and callers refer to this magazine and want to receive it also.

Looking forward to hearing from you.
Thanks,

M.G. & M.L. McKenzie,
Orum, NC

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IT WORKS, FOLKS!

By Larry & Terry Ingber

Ed's note: This is the first of two parts of an article sent in by Larry. We thought it so well written and well thought out that we have decided to print all of it in two parts.

I wrote a letter to American Square Dance Magazine asking why not talk about some of the success stories in our square dance world. Not just all of the gloom and doom stories of just how bad square dancing is in different areas of the country. I am a full time professional caller working for a club in the beautiful Del Webb, Sun City West, Arizona community. We have a large ballroom which can be divided into two dance floors, with a hard wood floor and built in sound from the ceiling. When I was asked to develop the square dance program the club had 3 squares of dancers. We have just graduated 58 couples of new Mainstream dancers. The year before I graduated 60 couples. The Westerners Square Dance Club of Sun City West are now at 650 actively dancing members and growing.

Now there are those who may be reading this article and say [Oh! That is just a retirement community and they all have large classes and dances.] For those of you who think that, it is not so. Many RV parks have had to resort to FREE lessons to encourage the people to try square dancing. Square Dancing in a retirement community is no different than running a square dance in a community with all young working people. In the retirement communities you may have the opportunity to call during the day time but that is the only difference. At the RV parks and retirement communities square dancing has to fight for everyone's attention, because of the endless list of recreational activities that are available. Every kind of dancing, exercise programs, swimming, golf, tennis, bowling, softball leagues, and this is just a start of the list of things to do; if that were not enough, people like to travel whether it be in RV's, bus trips, or cruises. Many retired people go back to school to broaden their education. So you see it is not just [start a Beginner Class and THEY WILL COME.] It takes work. I am lucky enough

to have had club board members who work to promote the club dances and let the caller run the program.

The Western Club has grown so much that last year the club asked me to hire another caller to work with me on the program. Our calling efforts were coordinated to give the dancers as much dancing time at the level they wanted. I applied the Callerlab recommended Programs and their Guidelines. IT WORKS, FOLKS!

Let's look at why you may be having trouble in your areas with square dancing on the decline. I am a full time professional caller. I do have the opportunity to travel around and visit other clubs and areas of the country. I try to watch and observe the dancing practices of clubs and callers of other areas. My first observation is that we do not have enough TRULY dedicated Professional minded callers, in the field today. What I mean by this is all too many callers want to be country western singers, or they think they are. Go do it and get out of the way of the real callers. Many callers do not know the meaning of WORK. Calling a square dance is work, it is our jobs. Let me give you a couple of examples of what I am talking about. I arrive about 45 minutes to an hour before dance time, be it a class or dance. That allows me time to set up and get things organized for the dancing session coming up. I tell my beginner classes 'If you missed last weeks lesson or just want more time for some review I am here, so feel free to come on in and I will do some review ahead of time for you.' This last year's class started at 6:00 P.M. I had no less than 7 squares on the floor at 5:00 P.M. every night. I did not charge any more for the 45 minutes that we worked. But I know many callers think that it's crazy not to get paid extra. The almighty dollar is the only evaluation of the quality of the dance. (How much did you make?) I started with a class of 68 couples and graduated 58 couples. The people stayed with square dancing because I gave the dancers the extra time and work so they could feel the success of mastering the material that had been presented. If you want square dancers you have to work at it.

A couple called me this spring. They had just moved into an area in Northern Arizona. They had been in a square dance

class all winter and were about 3/4 of the way through the Mainstream class. The couple had contacted the local club in the area where they now live. The local club is struggling for members, the dances are down, the club doesn't know why people don't come to their dances. The couple was really wanting to finish their classes and get to square dancing. They were told that since they were not at the same place in their lessons as the local clubs class, they would not be welcome to join this year's

class, but that they could start in next fall's class. I told the couple that I had a class in another area and to come early and we will see if I can catch you up to my class. Guess what, they were DAMN GOOD DANCERS. They have now joined my club and are at every dance, for which they drive 40 miles one way, to attend the dances when they could drive 6 miles to the local dance. That is how you make square dancing grow one couple at a time. Do not throw anyone away, we need everyone we can get. ✓



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by Bill & Bobbie Davis

WHAT'S SO GREAT ABOUT SQUARE DANCING?

Several Things. Let's count the ways. People still have a lot of fun square dancing. You can see it at any dance at any level. When the music starts, squares form up. All are eager for the tip to get started. You can see it; you can feel it.

They like to move to the music. But it is not just the music alone. The country western craze has revealed an interesting thing. We do CWD at all our club dances now. It gets greater participation than round dancing. The easier the CWD, the larger the participation. However, even on the easiest dances or when round dancing and CWD can be done simultaneously, all dancers do not take the floor. But they all square dance.

If moving to music were the prime interest, all would be doing the easiest CWD. Square dancing has another dimension that appeals to people who like to work the problem and solve the puzzle presented by the caller's commands. This additional dimension is one of the things that makes square dancing great.

Square dancing is a tight-knit sub-culture. You can literally go any place in the world where people square dance and find ready-made friends. They will treat you as long lost relatives. They will welcome you into their group. They will invite you to their homes. They will even invite you to stay with them. Many years ago I

had occasion to be in Washington, D.C. on non-square dance business. I contacted another caller/dancer in search of a dance. I was immediately invited to stay at his place then and in the future even though we had not previously met. That's friendly!

Square dancers are non-exploitative. They are interested in you because you square dance. They have no other agendas. They may want you to join their group, but that is because they are enthusiastic about their group and want it to succeed. The small amount of money involved means their motivation is reasonably pure. (Most dancers spend less than two or three hundred dollars a year at one club. That is not much money for a year's involvement - less than a dollar a day usually.) Mostly, other dancers want you to join their group because they want you to have the fun of being part of the group.

Square dancing is stimulating. It requires that you be both physically and mentally active. Even at the simplest dances you must interpret the commands, and you must move. If you do it right and on time, you win. People like the idea of winning but recognize that it is not a shoo in. That is what gives value to the win.

Square dancing requires a team effort. Even more, winning requires a team effort. There are some hot dogs and show offs, but square dancing alone does not have much meaning.

Square dancing is unpretentious. **You cannot fake it in square dancing.** For those who square dance, this knowledge

is very rewarding. In a world of hidden agendas and other subterfuge, it is refreshing and satisfying to be involved in an activity where there is no incentive for faking. If square dancing is a sport, and we think it is, this one thing separates it from all the others. Your score is kept in

your own head. There is no point in sandbagging; and since no one seriously bets on a tip, there is no wager at stake. Yet, you can get the feeling of being on a winning team.

All in all, it's a great game and hobby. Can't think of a better one. ✓

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DANCING TIPS

By Harold Bausch

Because I have written so many articles, I get a lot of letters, either giving me H—, or agreeing. We must realize that it is through the exchange of ideas and opinions that we finally come up with what we "think" is the right way to do things.

Let us hope we never just agree on everything, for then progress had stopped. I remember the first time I saw "Square Thru" - I believe that was at the 1957 National Convention in St. Louis - I said something to the effect, "That will never last!" Boy, how wrong can one be?

Last year I wrote an article that mentioned a quick and easy way to teach the Dixie Style - I used a method that explained the lady's part, and the man's part. I caught static for doing that, and received letters saying how it simplified teaching for some. Another caller wrote and said how he saw a caller explain "Remake the Thar" in a simple quick way. He said he knew some would say it was wrong, but, "Boy, did the dancers ever learn it fast".

Those who say, "But that is not the way the description of the call is," should stop to realize that once the dancers get the idea how to do a call, it is then much easier for them to understand the technical description.

Too many callers think they must teach dancers in Mainstream how the call could be used in Advanced or Challenge. I rather think we should find a way to get dancers enjoying Mainstream, then, if they wish to go on to the Advanced and Challenge programs, let them learn the variations - let those callers do some teaching, too. After all, not everyone wants to go on to the other programs, and why should these folks be penalized by having to learn more than they need?

Directional Calling - that is a system where the caller explains the calls as directly - in basic terminology - as he/she can. Something not all callers can do - but something we should all strive to work on. It is a way of getting more dancers through calls that they are not real comfortable with.

After all, we callers are there to help - not "flusterate!"

Let us use our American language as fluently as we can to teach and call. Technical definitions can be added after dancers are getting a real feel for the call. I usually teach a call, then give the calls definition as an added help in understanding the call. I will also often tell the dancers why we can not - or should not - do certain calls at the completion of the call just taught. Example; we don't do an Allemande Left after a Square Thru four - because as I explain, we try not to use the same hand twice in a row. I explain also, that Scoot Back, breaks that rule. Such explanation helps dancers understand square dancing.

In the same way, I can explain "Ladies do this, men do that," then later explain the technical definition, showing, or telling variations. ✓

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THE CALLER NOTE SERVICES

UNDERLINING

As we scrutinize **MIKESIDE MANAGEMENT**, (Stan & Cathy Burdick) we see on the face page an article by Stan, Festival Calling Secrets. It is full of good informative information for the caller who finds himself in this position. Cathy also has some good suggestions in her My Partner, My Critic article about helpful and constructive criticism. Some of her information is taken from The Rotarian. An unusual place to be sure, as she says.

If you want to sell square dancing to anyone who is an exercise buff just read **THE BEST KEPT SECRET IN SQUARE DANCING** by Lee Walker, M.D. He presented this informative information to the St. Louis Convention, as part of the **LEGACY** seminar.

Stan offers some very good Mainstream choreography as well as **CLEVER CHOREO** by Stan Bryan. And don't forget **TOUGH PLUS** by the late Dick Han. All good interesting material for your use in calling.

DANCE TIME NOTES, formerly by the late Dick Han, will now be coming to us from Brad Carter of Decatur, IL. Now that he is taking on the job for the remainder of 1993, we need to give him all our support.

As always, "Dancetime" has lots of excellent material for any level of dance program. From Mainstream through Advanced 2.

The one that caught our eye was "Facing Walk & Dodge." Rarely used from facing couples, this call can be danced smoothly with the right "lead in call" and a little anticipation from the dancers. The caller must make sure he indicates who is to Walk and who is to Dodge. Some clever material, to say the least.

Of course, Stir The Bucket Get-Outs are always a winner in any note service. Most callers always want to use them, but many callers don't know how to construct them. Here they are at your fingertips.

TORONTO & DISTRICT SQUARE & ROUND DANCE ASSOC. NOTES, (Norm Wilcox) have a very well thought out program for your use. If you have been keeping up with the Creative Choreography section, you will find Swing Thru & Boys Run are used. What a surprise when we noticed Grand Spin and Dixie Daisy were used in the Mainstream section of this note service. It brings back fun days in calling when we used to use it regularly.

For Advanced callers there is material using Remake The (Wave, Box, Column, Diamond.) Good material for your use.

VIEWPOINT, Al Stevens & Rudi Pohl in **NOTES FOR EUROPEAN CALLERS**, June, '93, has a very informative article on the cover page of the June issue. In discussing the idea of different lists for Basic & Mainstream, it is brought out that if this was done at anyone's whim, it would cause mass confusion and hardship for the traveling caller, even in the overseas areas as well as their own home country. "The days of the traveling caller in Europe would be

numbered if he/she had to memorize 12 different lists in order to spread 'fun'."

"It is not the fault of the 'tool box' for the problems that exist in square dancing today-I'm convinced it is the 'mechanic'. If people are leaving during classes, the caller/instructor is not doing his job."

This is a well thought out article every caller should read. The note service is full of good figures for your use, also.

JULY '93 VIEWPOINT

The Evolution Of The Callers Schools-Part 1 tells about how the Callers Schools got their start. Lots of good informative information telling about the success of this program down through the years. It ranges from self-taught to classes where now days we find Choreography being one of the major points of calling. Good reading for the interested caller.

AUGUST '93 VIEWPOINT

On the August cover page Al and Rudi in the Evolution Of The Callers School-Part II, discuss its effectiveness. As they point out, "A callers school may not be the answer for each individual wishing to learn to call. Nothing replaces actual experience and an aspiring caller will stand his best chance of gaining the necessary skills by having dancers to call to regularly."

There is a lot of wisdom in this article, and of course the August issue is full of good material.

THE NEW VIEW, Bill Davis, talks about the updating of the Plus Program by Callerlab. It appears the Advanced Program will follow. As of now the American Callers Assoc. and Callerlab are working on a joint venture to come up with a shortened entry level program.

Bill presents the MSQS Acey Deucey, and included material for your use.

One experimental is presented, **Quick Time**, by Jack Berg. Bill has included several experimentals with definitions for all. In his Challenge section he covers T-Bones, so if you are having trouble with this call, you might do well to read his discussion on the subject.

Lots of good material in **MECHANICS**, produced by Wayne Morvent. His **Fun With Basics** will be of interest to the caller with a class/club not wishing to go beyond that level.

One cute maneuver in the Mainstream material is **Walk 'em Back**, by Paul McKutt. Starting formation: Facing boy/girl couples: Boys/Girls Walk, Girls/Boys Dodge, Arm Turn 1/2, Walk & Dodge. Try it, your dancers might like it.

As usual, Wayne's notes are full of excellent material.

In the June '93 issue of **CALLERLINK**, we find a very good article by Peter Heath, SA., concerning the **One Night Stands**. This particular kind of job for the caller can be either fun or frustrating. As he points out "Square Dancing has an inherent problem, it's name." He also says, "I usually get my **One Night Shows** publicized as a "Barn Dance." Once they are in the door, you have them and can educate them in the fun of Square Dancing." Ever find yourself facing a one night stand and wondering what to do with it. This article has a lot of the answers.

Two pages of **Modules**, by Keith Lethbridge of Washington are at your disposal. Good material. He also has presented **Get Outs From Zero Lines and Boxes**. All this and heaven too, for the caller to utilize in his repertoire. ✓



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SILVER SPUR S/D CLUB'S 45TH ANNIVERSARY

Silver Spur Square Dance Club, Oklahoma City, Oklahoma, will be celebrating its 45th Anniversary on March 5, 1994. The club was organized in March of 1948, and our Caller, Gerald McWhirter, was the Club's first caller and is still calling for the club.

Gerald has many credentials and achievements for which we are very proud. Gerald calls as well as teaches all levels of square dancing; Mainstream, Plus, Advanced and Challenge. He calls primarily in the State of Oklahoma but occasionally Gerald calls Nationally. He

What's Going On In Square Dancing

presently has a recording company, Cimarron Records, for which he records square dance pattern and singing calls. Gerald and Silver Spur, OKC, have performed for local television shows, local variety shows, The National Cowboy Hall of Fame and National S/D Conventions, as well as other public exhibition dances. Gerald has also served as Executive Officer on various National S/D Conventions, Callerlab, Oklahoma State Federation of Square Dancers and Central District S/D Association. Gerald is the Caller for three Oklahoma City clubs, Silver Spur, OKC, Advancers and Cimarron Plus.

Gerald and his wife, Sally, reside in Oklahoma City, OK. They own and operate a very successful roofing and remod-

14th BERMUDA SQUARE AND ROUND DANCE CONVENTION

SATURDAY, MARCH 12 to FRIDAY, MARCH 18, 1994

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eling company. They have two lovely daughters and are proud grandparents of several grandchildren as well. Gerald and Sally are loved and respected by family and friends. Gerald and Sally are very special to us all.

Silver Spur, Oklahoma City and Caller Gerald McWhirter invites all Callers, Cuers, Square and Round Dancers to attend their 45th Anniversary Dance March 5, 1994 at 8:00 p.m., The Great Hall, Myriad Convention Center, 1 Myriad Gardens, near Robinson and Reno Avenue, Oklahoma City, OK. We do hope many of you can attend this very special dance.

*Submitted by
Don Gamble*

*Chairman, 45 Anniversary
Silver Spur S/D Club, OKC*

UNITED SQUARE DANCERS OF AMERICA

PRESS RELEASE

Resolutions: Country Western Dancing

Whereas, the United Square Dancers of America, Inc. recognized that Square Dancing includes square, round, contra, clog, line, and heritage dancing; and

Whereas, the United Square Dancers of America, Inc. supports the efforts of its fellow National and International Organizations to integrate Country Western Dancing into the Square Dance Activity. Therefore, be it resolved that: Country Western Dancing, when conducted in accordance with the United Square Dancers of America's Square Dancing Code of Ethics and code of conduct for Square Dancers, is acknowledged as an integral part of the Square Dance Movement.



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ATTENTION YOUTH DANCERS

A pamphlet designed to encourage youth dancers to take pride in being a square dancer, is available to you. An introduction to square dancing for youth, discusses topics such as; An Introduction to Square Dancing, What A Caller Teaches, What An Adult Dancer Teaches, Information About Today's Modern Square Dancing, and The Code Of Ethics For Youth Dancers. There are 12 pages and it is free.

Also available is the Youth Advisor's Easy Reference Guide. This pamphlet is designed to provide basic information about square dancing and working with youth groups.

Topics discussed include: Square Dance Introduction, Setting Up A Youth Group, Vital Points When Working With Youth, and Code Of Ethics For Youth

Square Dancers. It also has 12 pages and is free.

Copies may be obtained from Debra Mills, USDA YOUTH ADVISORY COMMITTEE, 5102 New Mexico Lane, Cypress, CA 90630 - (714)828-6119.

Every club leader should have a copy of these pamphlets in their square dance library.

CALLERLAB

The following New Dancers Bill of Rights was developed by the CALLERLAB Education Committee and adopted by the general membership at the 1988 CALLERLAB Convention in Reno.

NEW DANCER'S BILL OF RIGHTS

A new square dancer has the right:

1. To a class experience that is both educationally and socially enjoyable.
2. To patient and dignified treatment by the class instructor(s) and sponsors.



New Releases

MAR 601 - Back With My Baby Again (Vern)

MAR 602 - I'll Be Looking For You (Vern)

MAR 603 - Boogie Woogie (Vern)

MAR 701 - Ride This Train With Me (Mark)

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Recent Releases

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MAR 801 - I Am A Simple Man (Fred)

MAR 901 - Do You Believe In Magic (J.R.)

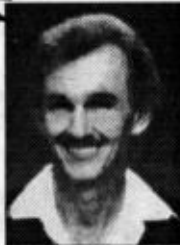


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3. To gain experience dancing to other callers and, if possible, with dancers from other classes, prior to graduation.
4. To receive advice and assistance in acquiring appropriate clothing for square dancing.
5. To instruction and practice using the approved definitions, timing and styling for each listed call. (Basic, Mainstream, Etc.)
6. To information about the history and heritage of our present square dance program.

As stated above, this "Bill of Rights" was approved by our entire membership. We encourage ALL callers and square dancers alike to help put the FUN & FRIENDLINESS back into Square Dancing!

Happy Dancing! Keep 'em smiling! Remember, Friendship is Square Dancing's Greatest Reward.

ADVANCED QUARTERLY SELECTION

Steve Minkin, Chairman of the Advanced Quarterly Selections Committee, announces that the committee has selected **NO NEW MOVEMENTS** for the period September 1, 1993 - January 1, 1994.

Quarterly Selections are provided as optional material for those callers and/or clubs that wish to include a workshop in their programs. Do not use a Quarterly selection unless you walk it or workshop it first.

KEEP/DROP BALLOT RESULTS

The **Mainstream** Quarterly Selection, **CROSS THE TRACK**, was voted to be dropped from the quarterly selection program in accordance with CALLERLAB policy.

The **PLUS** Quarterly Selection, **CLOVER & (ANYTHING)**, was voted to be dropped from the quarterly selection program in accordance with CALLERLAB policy.

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The **ADVANCED** Quarterly Selection, **FOLLOW TO A DIAMOND**, was voted to be dropped from the quarterly selection program in accordance with CALLER-LAB policy.

CURRENT QUARTERLY SELECTIONS

Current as of August 1, 1993

Mainstream Quarterly Selections:

CROSS ROLL TO A WAVE

January 1, 1993

SINGLE CIRCLE TO A WAVE

May 1, 1993

ACEY DEUCEY

September 1, 1993

Plus Quarterly Selections:

TRANSFER THE COLUMN March 1, 1993

NO NEW MOVEMENTS July 1, 1993

Advanced Quarterly Selections:

SHAKEDOWN January 1, 1993

CHECKOVER September 1, 1993

NO NEW MOVEMENTS September 1, 1993

MAINSTREAM EMPHASIS CALL

Larry Cole, chairman of the Mainstream Committee has submitted the following call as the Emphasis Call for the period of Sept. 1, 1993 to January 1, 1994. Selections and examples by Dana Schirmer, Vice Chairman.

FAN THE TOP

DEFINITION: Starting formation - Ocean Wave or Two Faced Lines.

ACTION: The centers of the line or wave turn three quarters (270 degrees) while the outside dancers move forward in a quarter circle. The ending formation is at right angles to the starting formation. Centers remain centers and ends remain ends.

STYLING: Center dancers use hands-up position and styling similar to that of Swing Thru, End dancers' arms are in natural dance position and hands are

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TIMING: 4 Beats

STANDARD APPLICATIONS: Formation - Ocean Waves or Two Faced Lines.

Arrangements - All arrangements

Comments - Most often called from normal (boys on the ends, girls in the center) parallel Ocean Waves arrangements, although other arrangements usually pose no problems.

EXAMPLE: Zero boxes, Right and Left Thru, FAN THE TOP, Pass Thru, Wheel and Deal, Centers Pass Thru equals Zero Box.

To place more emphasis on FAN THE TOP and to enhance its use, try these.

Static Square - Sides FAN THE TOP, Extend, Swing Thru, Boys Run, Bend The Line = Zero lines.

Zero Box, Right and Left Thru, Veer Left, FAN THE TOP, Boys Run Right, FAN THE TOP, Pass Thru, U-turn Back = Zero box.

LEGACY CONDUCTS ST. LOUIS SEMINARS

LEGACY, the International Assembly of "Trustees" of the Square Dance Activity, in conjunction with the National Square Dance Convention, has continued to present two one-hour daily sessions at the June National Square Dance Convention. A number of LEGACY trustees served as moderators and panelists at these daily sessions in St. Louis, Missouri.

Recruitment, leadership and publicizing the benefits of the square dance activity seemed to be the main concerns

expressed by those in attendance. Much interest was shown in the results of the LEGACY survey that concentrated on the When's and Why's of Dropouts. It was suggested several times that dancers and callers alike should show more positive thinking about the square dance activity—that it is not going downhill. All involved in the activity should start to "accentuate the Positive and eliminate the Negative." The LEGACY Survey Chairman discussed the survey that LEGACY will be conducting in the spring of 1994.

The need to attract more youth and young adults into the square dance activity to re-educate physical education teachers on western style square dancing was brought up during several of the seminar's question and answer periods. A suggestion was offered that club officers might want to conduct club member opinion polls every couple of years to see if the club is really meeting everyone's needs.

The difficulty in finding and developing new leaders was a recurring problem discussed at almost every session. A solution offered was that different areas should conduct several leadership seminars covering a wide variety of topics. It was mentioned that LEGACY, as a communication resource center, is available through its trustees, to help in conducting such sessions. Contact the LEGACY office at 1100 Revere Dr. Oconomowoc, WI 53066 or the LEGACY Mini-LEGACY Committee Chairmen Doc and Peg Tirrell, P.O. Box 37, Waterford, VT 05848 for the names of the nearest trustees. ✓

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by Walt Cole



TIMING'S THE THING: (RT. HAND LADY PROGRESSION)

INTRO

HALF WAY

SQUARE THRU THREE-QUARTERS

SWING THRU

BOYS TRADE

LEFT ALLEMANDE

:	HEADS	PROM EN ADE
:	INTO THE MIDDLE & SQUARE THRU	
:		
:		TRADE BY
:		
:	TURN THRU	
:		PROM EN ADE
:		
:	HEADS	PROM EN ADE

FOR THE MODULAR CALLER:

Zero Box: Pass thru, wheel & deal, centers pass thru, star thru, pass thru, wheel & deal, centers pass thru, zero box.

Zero Line: Pass thru, wheel & deal, centers pass thru, swing thru, boys run, bend the line, zero line.

Zero Line: Centers box the gnat, centers square thru, ends star thru, all star thru, right & left thru, zero line.

Zero Line: Pass thru, boys run, swing thru, centers trade, boys run, right & left thru, zero line.

Zero Box: Circle half, dive thru, circle half, pass thru, zero box.

Zero Line: Right & left thru, rollaway 1/2 sashay, pass thru, face your partner, grand right & left.

THE BASIC PROGRAM

ZOOMS:

Zero Line: Pass thru, wheel & deal, double pass thru, zoom, leads California twirl, swing thru, boys run, bend the line, cross-trail thru, LA.

Zero Line: Pass thru, wheel & deal, double pass thru, zoom, leads partner trade, do so do (wave), boys circulate, girls trade, girls run, bend the line, star thru, California twirl, zero box.

GET-OUT:

Zero Box: Swing thru, girls circulate, boys trade, boys run, boys trade, girls trade, bend the line, reverse the flutter wheel, star thru, do so do (wave), girls run, wheel & deal, grand right & left.

STATIC SQUARES:

Heads promenade half, heads right & left, rollaway 1/2 sashay, box the gnat, square thru, right & left thru, dive thru, pass thru, star thru, pass thru, bend the line, star thru, dive thru, square thru 3/4, LA.

THE MAINSTREAM PROGRAM:

POTPOURRI:

Static Square: Sides promenade half, square thru, swing thru, boys run, couples circulate, chain down the line, pass thru, tag the line-in, touch 1/4, boys run, LA.

Zero Line: Slide thru, touch 1/4, scoot back, boys fold, all double pass thru, girls U turn back, star thru, couples circulate, boys fold, grand right & left.

Zero Box: Swing thru, girls fold, peel off, ferris wheel, centers pass thru, touch 1/4, ends fold, peel off, couples circulate, tag the line-in, slide thru. LA.

SLIDE TO A GET-IN & GET-OUT:

Static Square: Four ladies chain 3/4, sides right & left thru, head ladies chain 3/4, courtesy turn roll 'em away, forward six & back, slide thru, LA.

Static Square: Head ladies chain, heads square thru, spin the top, center girls trade, boys trade, all slide thru, partner trade. LA.

Static Square: Heads roll away, heads swing thru, slide thru, double pass thru, first go left, next go right, cross-trail thru, LA

Static Square: Heads swing thru, box the gnat, square thru, swing thru, box the gnat, square thru, bend the line, ends only slide thru, then 1/2 square thru, all slide thru, ends only pass thru, bend the line, right & left thru, rollaway, slide thru, LA

PTC:

Zero Box: Right & left thru, pass to the center, pass thru, right & left thru, pass to the center, star thru, right & left thru, rollaway, star thru, pass to the center, square thru 3/4. LA.

Static Square: Heads slide thru, swing thru, step thru, pass to the center, swing thru, step thru, pass to the center, swing thru, step thru, pass to the center, swing thru, step thru, pass to the center, square thru 3/4. LA.

Static Square: Head ladies chain, roll-away, star thru, pass to the center, double pass thru, leads partner trade, pass to the center, double pass thru, first couple go right, next go left, cross-trail thru, LA.

MORE POTPOURRI:

Static Square: Heads Rollaway 1/2 sa-shay, lead right & circle half, half pass thru, 1/2 tag the line, circulate double, boys run, slide thru, pass thru, wheel & deal, zoom, centers touch 1/4 then circulate 1 1/2. LA.

Zero Line: Pass thru, wheel & deal, double pass thru, cloverleaf, centers pass thru, star thru, pass thru, tag the line, cloverleaf, centers box the gnat, swing thru, tum thru, LA.

Zero Box: Sides rollaway 1/2 sashay, pass thru, outsides cloverleaf, centers star thru, spin chain thru, girls circulate double, boys run, 1/2 tag the line, walk & dodge, partner trade. LA. ✓

DECALS

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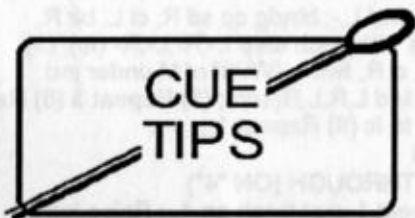
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Phase: II
FOOTWORK: Opposite, directions for
 Men except as noted.
SEQUENCE: INRO, A, A, BRIDGE,
 B, A, C, B, A, D, ENDING

INTRO

(1) WAIT; (2) WAIT; (3) APART, POINT, TOG, (SCP) TCH (4) TRAVELING BOX (BFLY);
 (1) (Fc) wait; (2) wait; (3) Apt L-, pt R, twd ptr-, tog R to (scp); tch L to R-,; (4) Sd L, cl R,
 fwd L-, trn to R scp wk fwd R-, fwd L blndg to scp lod sd R, cd R, cl L, bk R,-

PART A

(1) FC-FC; BK-BK; (2) CIRCLE FOUR (SNAP) (SCP); (3) 2/FWD TWO
 STEPS (FC); (4) LACE LADY UNDER/THROUGH WITH 2 FWD TWO STEPS (FC
 WALL) (5) CIRCLE TOG "4" (SNAP) (SCP); (6) TRAVELING BOX (RLOD); (7) 2/FWD
 TWO STEPS (FC); (8) LACE LADY UNDER/THROUGH WITH 2 FWD TWO STEPS
 (FC WALL); (9) CIRCLE FOUR (SNAP) (*):
 (1) Sd L, close, trn away L-; sd R, close L, trn to fc R; (2) Circle away & tog snap fingers
 with each step L, R, L, R (scp lod); (3) Fwd L, close R, fwd L, fwd R, close L, fwd R-,; (fc)
 (4) Release trailing hand position change sides fwd L, cl R, fwd L (W XIF of M under jnd
 hands) under/through, -; fwd L, cl R, fwd L-,; fwd R, cl L, fwd R-,; (fc) (5) Repeat measure
 2 (6) Sd L, cl R, fwd L-,; trn to R scp wk fwd R-, fwd L blndg cp sd R, cl L, bk R, blndg to
 scp LOD (7) Repeat 3; (8) Repeat 4; (9) Repeat 2 (*end 1st & 4th time=Bfly; all others in
 SCP)

BRIDGE

2 FWD TWO-STEPS (SCP); (scp lod) Fwd L, close R, fwd L-, fwd R, close L, fwd R-;

PART B

(1) STRUT 4 & PICKUP; (2) PROGRESSIVE BOX (CP LOD); (3) 1 PROGRESSIVE
 SCISSORS (SCAR), WALK 2, (4) 1 PROGRESSIVE SCISS (BJO), WALK 2; (CP); (5)**
 TRAVELING BOX (CP LOD FC); (6)** VINE APART AND TOG (CP LOD); (7) HITCH 3,
 HITCH SCISSORS (BFLY);
 (1) Fwd L, R, pick lady up cp lod; (2) Sd L, cl R, fwd L-,; sd R, cl L, fwd R-,; (3) Sd L, cl R,
 xLif (Wxib), -; walk fwd L-, fwd R-,; sd R, cl L, xRif (Wxlib) (bjo cp lod) (4) Walk fwd L-,
 fwd R-, (cp lod) (5) Sd L, CIR, Fwd L-,; trn to RSCP Wk Fwd R-, Fwd L-,; blndg cp sd
 R, cl L, bk R, blndg to (cp lod fc); (6) Sd L, Rxib (WLxib), sd L-,; sd R, Lxib (WRxib), sd
 R-, (cp lod); (7) Fwd L, cl R, bk L-,; bk R, cl L, fwd R, (W sd L, cl R, xLif of R), - (bfly);

PART C

(1) TRAVELING BOX (SCP); (2) 2 FWD TWO STEPS; (3) OPEN VINE (FC COH); (4)
 CIRCLE AWAY WITH 2 FWD TWO STEPS; (5) STRUT TOG (SCP); (6) TRAVELING
 BOX (SCP); (7) 2 FWD TWO STEPS (SCP); (8) VINE AWAY AND TOG; (OPEN)
 (1) (scp-wall) sd L, cl R, fwd L-,; trn to RSCP Wk Fwd R-, Fwd L blndg cp sd R, cl L, bk
 R, blndg to scp lod (2) Sd L, CIR, Bk L-,; sd R, cl L, fwd R-,; (2) Fwd L, cl R, fwd L-,; fwd
 R, cl L, fwd R-,; (3) Sd L, Rxib (W Lxib), sd L, Rxif (W Lxif),; (4) Fwd trn L, cl R, fwd L-,;
 fwd R, cl L, fwd trn L; (5) R, L, R, L (6) Repeat 1 (7) Repeat 2 (8) Sd L, Rxib (W Lxib), sd
 L-,; sd R, Lxib (W Rxib), sd R-, (Open)

PART D

(1) TRAVELING BOX (SCP); (2) CIRCLE FOUR (SNAP) (FC); (3) LACE LADY UN-
 DER/THROUGH TO (FC COH) WITH 2 FWD TWO STEPS; (4) CIRCLE TOG "4"
 (SNAP) (FC) (5) LACE LADY UNDER/THROUGH TO (FC WALL) WITH 2 FWD TWO
 STEPS (BFLY); (6) CIRCLE TOG "4" (SNAP) (BFLY); (7) FC TP FC; BK TP BK (FC
 SCP) (8) TRAVELING BOX (OPEN);

(1) (scp) Sd L, cl R, fwd L, trn to RSCP wk fwd R,-, fwd L,-; blndg cp sd R, cl L, bk R, blndg to scp lod; (2) Circle away & tog snap fingers with each step L-,R-,L-,R- (fc); (3) Release trailing hand position change sides fwd L, cl R, fwd L (W Xif of M under jnd hands); under/through (fc coh) (4) turn to fc ptr wk fwd L,R,L,R(scp); (5) Repeat 3 (6) Repeat 4 (7) Sd L, close R, trn away L-; sd R cl L, trn to fc (8) Repeat 1;;

ENDING

(1) OPEN VINE 4 (2) OPEN VINE 4 WITH POINT THROUGH (ON "4")

(1) Sd L, Rxib (W Lxib), sd L, Rxif, (W Lxif) (2) Repeat 1 w pt thrgh on 4,-; Raise lead hand!

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Bill Harrison

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LINE OF FIRE

by Jack Murtha

I'm intrigued by the questions and conclusions expressed by Bill Davis in his Circle Right article, August, 1993. He asks, "Is it better to be able to dance all the Mainstream calls from all the allowed arrangements and formations or to be able to dance the high frequency Plus and Mainstream calls from only the so-called standard set-up?" He states that, "The answer is tied to the concept of mobility." He concludes that, "Clearly, neither course is better than the other."

He is discussing the age-old question of quality vs. quantity. Is it better to learn a little bit about a lot of calls or a lot about a few calls? He is comparing two different program possibilities: one in which new dancers learn a little about each of the 95 calls in the Plus Program during one 120 hour instruction package (60 two hour classes) and one in which new dancers learn 67 Mainstream calls in 60 hours (30 two hour classes) and then continue to dance Mainstream for another 60 hours or longer without learning any Plus calls.

In the real world of square dancing the choice is not just a clear cut decision between two possible approaches. Even the amount of class time is not a simple choice between two different ways to spend a number of hours. For example, the change in the Callerlab recommendation for Mainstream instruction of 41 sessions to 60 hours came after we found that many clubs taught their new dancer classes on their club dance night. They taught the class for one hour to one and a half hours, then the club danced their regular program. Even if classes were run for 41 weeks, many new dancers were getting much less than 60 hours of instruction. This change was to encourage everyone to spend at least 60 hours teaching the Mainstream calls.

Callerlab has always recommended that new dancers learn the calls in the Basic or Mainstream Programs, then dance them for a year before taking lessons to learn calls in any other program. It is very clear to all teachers that there is no magic amount of time (60 hours) in which every new dancer



TAKE AIM AT ANYTHING

can learn the calls in any given program equally well.

Unfortunately, our real world classes in America often do not follow the suggestion that new dancers receive 60 hours of instruction to learn the 67 Mainstream calls. Many classes are spending only slightly more than that teaching the 95 calls in the Plus Program!

Is there a difference, other than mobility, between - 1) teaching the Mainstream Program in 60 hours and dancing it for another 60 hours or longer and - 2) teaching the Mainstream Program in 60 hours followed immediately by teaching the Plus calls in another 60 hours? From a teacher's standpoint, yes.

The additional learning that goes on in a follow-up Mainstream Program is learning interesting variations of calls already well learned. It is easy for skilled dancers to learn call variations such as Walk and Dodge from facing lines of four or 2 Ladies Chain 3/4 or Left Swing Thru. Most skillful Basic and Mainstream callers teach these variations while calling. They simply use helpful directions while the dancers are moving.

Learning new Plus calls is a very different learning experience. Most Plus calls are not variations of calls the dancer knows well, they are unique combinations of several different calls. These tightly choreographed, complex call patterns must be memorized by the dancer. When the caller says, "Spin Chain the Gears, Relay the Deucey, Tea Cup Chain, Coordinate, or Spin chain and Exchange the Gears," he or she has done his or her part. It is now up to the dancer to recall all the parts of the figure and dance them in proper sequence and with correct timing.

It is a very different learning experience for the new dancer who, instead of learning some interesting variations of known calls, spends the same amount of time trying to learn 28 complex new calls added to the 67 calls just taught. Which experience to choose is a judgment call, but the decision involves much more than mobility.

Actually, there is a third possibility that should be considered. Follow the Mainstream class with a good round dance class.

There is evidence which suggests the large square dance clubs include both square and round dancing. I'm convinced most dancers who stay in their clubs the longest dance both squares and rounds. Many fine programs in our Mainstream states such as Oregon and Washington, and in other countries, including Canada, teach Mainstream and rounds to their new dancers. Doubly interesting is that many of these programs are very healthy and even growing!

It is true that making such choices is very subjective and depends on many considerations. We, as caller and dancer leaders, should truly offer our new dancers a real choice between an enriched Mainstream Program (quality) and a standard Plus Program (quantity). We need to be sure that both programs are available in every community so our new dancers truly have the opportunity to choose. ✓

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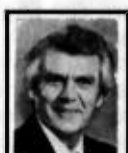
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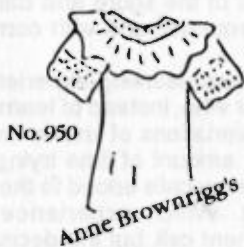
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Calling Tips

by

*Heiner Fischle
Hannover, Germany.*

With a computer, you usually get some kind of BASIC. With BASIC, you can write your own programs for many purposes. I have written the following program to check the tempo of all my square and contra dance records:

```
10 PRINT "BPM-TEST.BAS to compute and list BEATS PER MINUTE"
20 OPEN "BPM-LIST" FOR APPEND AS #1
30 CLS
40 TITEL$ = " " : BARLINE = 1
50 LOCATE 3,1: LINE INPUT "TITEL", TITEL$
60 LOCATE 5,1: PRINT "PRESS ANY KEY EVERY EIGHTH BEAT"
70 IF INKEY$ = " " GOTO 70
80 IF INKEY$ " " GOTO 90
90 ROGER = TIMER
100 PRINT "START!"
110 FOR BARLINE = 1 TO 8
120 GOSUB 300
130 NEXT BARLINE
140 CTEMPO = CINT(TEMPO)
150 LOCATE 15,1: PRINT "TEMPO IS"; CTEMPO; "bpm"
160 PRINT "Do you want to list it in the file BPM-LIST? (Y/N)"
170 QU1$ = INKEY$
180 IF QU1$ = " " GOTO 170
190 IF QU1$ = "y" OR QU1$ = "Y" GOTO 220
200 IF QU1$ = "n" OR QU1$ = "N" GOTO 230
210 GOTO 160
220 PRINT #1, TITEL$; "TEMPO = "; CTEMPO; "bpm"
230 PRINT "Do you want to check another record? (Y/N)"
240 QU2$ = INKEY$
250 IF QU2$ = " " GOTO 240
260 IF QU2$ = "y" OR QU2$ = "Y" GOTO 30
270 IF QU2$ = "n" OR QU2$ = "N" GOTO 290
280 GOTO 230
290 CLOSE: SYSTEM
300 REM Subroutine to compute tempo
310 IF INKEY$ = " " GOTO 310
320 IF INKEY$ " " GOTO 330
330 HALT = TIMER
340 TEMPO = BARLINE * 480 / (HALT - ROGER)
350 LOCATE (5+BARLINE),1: PRINT "TEMPO = "; TEMPO
360 RETURN
```

When this program is started, the first thing is to type in the title of the record. Then I play the record at exactly 45 rpm and count with the music: 1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 ; 1 - 2

When I feel comfortable with the phrasing, at any count 1, I hit a key, and eight more times. After 8x8 beats, the program computes the tempo and asks whether it should store it in the file BPM-LIST.

Sometimes I was surprised, when a lively Charleston was just in tempo 126, or a dreamy love song was 134! Anyhow, I think it important to know the exact tempo of every record, either to program for variety, or to adjust the speed of the turntable.

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by Bob Howell



EASY LEVEL

Al Green of Sheffield, England sent me a couple of variations of two dances that I have either recorded or used for many years, which might be crowd pleasers for you to use. The first one that he has varied certainly makes it an even easier Easy Level dance than when I first recorded it. As he seldom ever uses a Right and Left Thru on a one-night-stand program, he has changed the routine as follows.

MARCHING TO PRETORIA (Variation)

Formation: A double circle, couples facing, one couple with their backs to the wall, the other couple with their backs to the center of the hall.

Music: The New Pretoria, Lloyd Shaw recording - LS 183

Routine:

Counts:

1-8 Two ladies chain

9-16 Chain back

17-24 Left hand star. Once around with opposite couple.

25-32 Right hand star. Once around with opposite couple; then, with the Gent in the lead, single file, walk. Note that at this point the concentric circles are moving in opposite directions.

33-40 March. In single file, singing throughout the second 32 counts as indicated: "We Are Marching to Pretoria".

41-48 March - The Other Way Back. (Reverse). Back

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to the same couple: the two you were facing
when you started).

49-56 Dosado with the one you are facing.

57-64 Swing a new corner and put her on the right
to begin again.

The other dance that Al shared is a take-off on the tune, "Every Street's A Boulevard In Old New York." He calls it - - -

EVERY STREET IS CALLED A GATE IN ANCIENT YORK

Formation: Square

Music: Every Street's A Boulevard In Old New York, Dance
Ranch 716

Routine: Intro, Break, Closer

(Circle Left) Every Street is called a Gate in ANCIENT York.

And every Gate is called a Bar you see.

Girls right hand star go once around and then,

Dosado with your man at home

Left allemande come back home and swing

Swing that girl around and promenade.

We've got the Minster and Jorvik and the Shambles too

Oh how I love that ANCIENT York

Figure: repeat for couples 2,3,4 (no partner change)

(Couple No. 1) Promenade outside go once around the square

All the way until you get back home

Join those hands and circle right go all the way

Walking round the ring you will roam

Men left hand star exactly one and then

Swing with your girl and promenade

The Castle Museum and old Clifford's Tower

Oh how I love that Ancient York.



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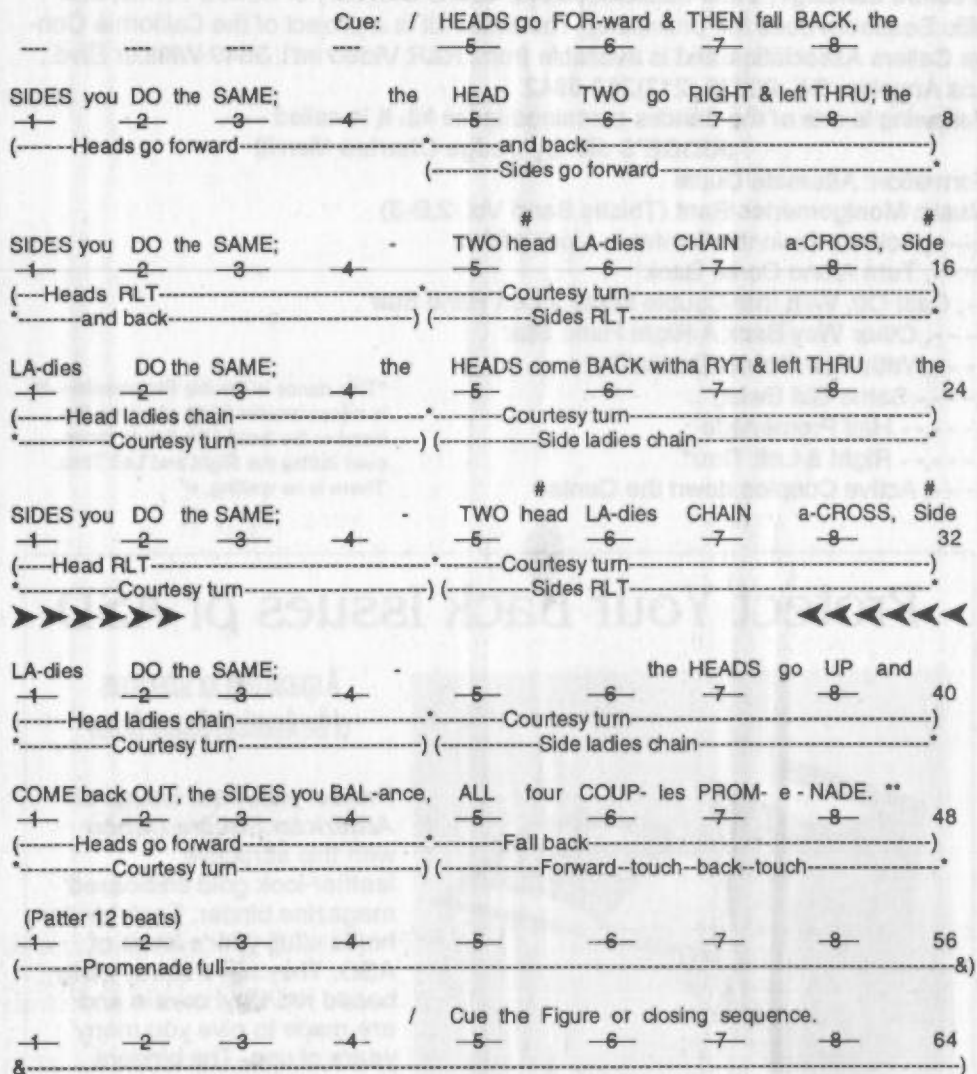
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Orlo Hoadley, who resides in Rochester, NY, has just published a book on "Square Dance Music and Timing" which I feel should be a part of every caller's library. It explains things in such a simple way, but delves into the real meat of what makes for true dancing, which is **rhythm**. All callers can profit from Orlo's writings, whether they have been calling for several years or are just cutting their "eye teeth". The following diagramed dance shows how the author "times out" a routine that he has written and called the - - -

FRESHMAN QUADRILLE



#: Dancers must hear these words clearly.

** For partner progression, "WITH your COR-ner PROM-e-NADE."

Square Dance Music & Timing is available from: American Squaredance Magazine, 661 Middlefield Rd. Salinas, CA. 93906

I had the pleasure of spending some time last June at the National Square Dance Convention with Bob Osgood of Beverly Hills, CA. He introduced me to one of the finest teaching tools I have ever seen for those interested in learning to do contras. The kit to which I refer contains 16 contra dances. There is a video tape which begins at ground zero and progresses thru and into advanced contra dances. Also included are two audio tapes which supply the music for all of the dances featured on the video clip and there is an instruction book giving you such information as; What is contra dancing?, What music does one use, a Glossary of Contra Terms, etc. Mile Seastrom does the prompting. The entire kit is a project of the California Contra Callers Association and is available from: R&R Video Int'l, 3649 Whittier Blvd., Los Angeles, CA. 90023 (213)262-5942

Following is one of the dances contained in the kit. It is called - - -

JUDGE'S JIG by Judge Charles Merrill

Formation: Alternate Duple

Music: Montgomeries Rant (Thistle Band Vol. 2,B-3)

-----, Actives down the Center in Lines of four

-----, Turn Alone Come Back

--, Cast Off, With that Couple Make a Left Hand Star

-----, Other Way Back A Right Hand Star

-----, With New Comer Do Sa Do

-----, Same Girl Swing

-----, Half Promenade

-----, Right & Left Thru*

-----, Active Couples down the Center

*This dance is Double Progression--It is necessary for those reaching the head or the foot of the line to cross over during the Right and Left Thru. There is no waiting. ✓

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FEEDBACK

A SQUARE DANCE CONCEPT

I know there are some readers of American Squaredance Magazine who are bored with even C-Infinity square dancing, so I will give those readers some interesting square dance theory.

Square dancing basically has certain elements, like going forward one space (called Press Ahead for C-2 dancers), going backward one space (called Press Backwards for C-Infinity dancers), side-stepping one space to the left (called Truck but everyone go left in C-2 language), side stepping one space to the right (called Truck but everyone go right in C-2 language), turning a quarter to the right (called Quarter Right), and turning a quarter to the left (called Quarter Left). For example, Walk & Dodge from parallel right-hand mini-waves has those facing

a back go forward one space while the others side-step right.

Another element of square dancing is the Half. For instance, from parallel mini-waves one can circulate on half to get a diamond. Also, one can partner trade a half from couple formation to form a mini-wave.

The last element to mention for now is the Circulate concept, i.e. following a back of somebody. For instance, diamond Circulate has everyone following the back of someone (unless it's facing).

This theory ought to make square dancing more interesting for those bored with even the newest square dance concept.

*Submitted by
Michael Joseph Segal*

We'd like to comment on the article by Harold Bausch in the March issue of the AMERICAN SQUARE DANCE. Mr. Bausch seems to think that we in Europe do not really dance in our square dancing, but do more drill-type of movements. We heartily disagree with that.

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We were at our first National Square Dance Convention a few years ago. We had just started to dabble in A-1, so we thought we'd go have a look at the A-1 & A-2 and Challenge floors at the convention - just to see how it looked being "danced." There, we immediately said to each other, "If that is how people must dance the higher levels of squares, we want no part of it. This is pure drill! Look, those people, they just move to a position - they don't even dance or move to the beat!"

After coming back to Europe, we maintained our position until we saw those levels being danced here. Here we DANCE. We move to the music, and the callers call in a way that so long as you do move to the music, you never have to stop moving, and you move in the direction your body "wants to." This is what we call dancing! It is a pleasure to move to music like that. What's nice with this type of dancing is that even if you momentarily forget what a figure is, if you just keep

moving with your own body flow to the music, and keep your hands ready for hand contact, you get there!

We'd also like to comment on our "spirit" here. In all levels of anything that you do, whether it be work or hobby, you will have people that are "sour." But we have found in Europe that, generally speaking, the higher the level of dancer, the easier going they are. We guess that comes from having the confidence of knowing what you are doing. Also here, from the very first Basic step, we teach our people the figure. That is "all position dancing." To us there is no mystery about it. If you learn what a figure is, then you know it. That gives you more confidence, thereby making you a better dancer, which in turn, gives you more pleasure.

No, Mr. Bausch, you definitely have the wrong impression of our dancing here. Come here and enjoy!

*Submitted by
Susie & Gert-Jan Rotscheid*

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Important Message to Dancers

To be sure that your square, round, clogging or other dance club is included in the 1994 Edition of the NATIONAL DIRECTORY, you need to send in a Questionnaire form. If there are no changes in your club's listing, you may send in the club name, city and state indicating "no changes in listing". If someone else is responsible for sending in information on your club, please make sure that they do so as soon as possible. Everyone in square dancing who uses the DIRECTORY appreciates your help.

If you need a Questionnaire form or information on Advertising, Caller / Leader listings or Festival / Convention listings, please let us know.

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Party Line

by Cathie Burdick

Moon may rhyme with June, but this year let's try it in September with a Harvest Moon Dance. Actually, this is a good theme for fall festival or an area dance, too. If your dance comes during the time of the Harvest Moon, with the big orange ball in the night sky, then you'll have a built-in natural setting for your dance.

Build up the Harvest theme, with cornstalks and, of course, a large round moon as part of your decor. Fortunately, stores stock their (uncarved) pumpkins early. The same is true for refreshments, although nothing beats cider and doughnuts for a fall party. For added color, put dishes of candy corn on your refreshments table.

If your club likes a skit or stunt to complete the theme, the old picture one comes to mind. Tie it to spring by saying that we're going to paint a picture now; get the participants in place, and then add that we'll look forward to next spring so we need someone to run in and out of the trees. Here's how you build the picture: get volunteers to be trees, shrubs, fall flowers, frog on a lily pad—anything you can think of. Be sure to "honor" someone at this Moon party by making him or her the moon in the sky (perhaps someone in a yellow dress or shirt?). Then after you have the person running in and out of the trees, you recap the picture and say, "Here we have the moon, the trees, the flowers...and next spring we'll have the sap running through the trees." Okay, it's stretching, but it sure works well with the theme.

Many of the "moon" songs are round dances, so perhaps you could just plan to play some music between squares for ballroom dancing, round or otherwise. These



include: *Moon Over Miami*, *Moon River*, *Moonglow*, *Moonbeam Waltz* and *Dancing on Moonbeams*. A few square dances using the theme include: *Square Dance Honey-moon*, *I Saw Your Face in the Moon*, *Honey-moon Feeling*, *By Australian Moonlight* and *In the Evening By the Moonlight*.

Here's the plan; stop "moon-ing" around and get ready for the new square dance season with a big Harvest Moon Special. You might even use the idea and the decor for a beginners' special—show them how much fun square dancers have! ✓



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INTERNATIONAL NEWS



BAD OLDESLOE

Here is a photo from Al Stevens, of Dremersheim, Germany, showing his latest graduating Callers College. He traveled to Bad Oldesloe, a suburb of Hamburg, where he conducted his 28th

Callers College in Europe. He says "Caller education is definitely on the rise here in Europe, with little signs of easing." He conducts two Caller Colleges in Germany annually, usually in October, one for the beginner caller and the other for experienced callers. Al is a full-time professional square dance caller.

SOUTHERN HEMISPHERE SQUARE & ROUND DANCE FESTIVAL

Here is an event that happens only twice in one's "lifetime" of square dancing. This festival will take place at the **Pioneer Stadium, Lyttelton Street, Christchurch, New Zealand, February 25, 26 & 27, 1994.** The Christchurch "Cathedral Squares" extends an invitation to world dancers to come to New Zealand to sight see one of the most beautiful, scenic countries in the world, and dance to callers from around the world.

Art Shepherd, editor of "Around the Squares" writes: "Besides dancing we fully believe that we, New Zealand, offer the "tourists" the Seven Wonders of the

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"The "Southern" already has dancers and Leaders from Sweden, Germany, England, Canada, United States of America, Australia, Guam and from nearly all the clubs in New Zealand. We know we have a wonderful weekend of dance coming up!

"We appeal to you to help us make this "event" even more successful than it already appears to be.

"P.S. For those who have already given "free space" we sincerely thank you."

For registration and further information write:

The Registration Secretary, 2nd Southern Hemisphere, Square & Round Dance Festival, 49B Searells Road, Elmwood, Christchurch, 8005 New Zealand, or call (03)355-9843.

We are pleased to announce that Kelly Gellette from Las Vegas, Nevada has accepted the position of country Western-Line Dance director for the "Southern." Kelly has written several teaching texts and has also made up videos which we trust she will bring with her.

Kelly will lead a team of EIGHT tutors as well as a team of CW dancers. It is planned to have eight hours of CW/Line dancing during the period of the "Southern." Ample time for "down under" Line Dance/CW leaders to pick the brains of top tutors.

**Submitted by
Art Shepherd
Christchurch, New Zealand**

IAGSDC HOLDS 10TH ANNIVERSARY CONVENTION

Over the Fourth of July weekend, 1,135 Gay and Lesbian square dancers took over much of the University of Washington campus in Seattle to celebrate the 10th annual convention of the IAGSDC (International Association of Gay Square Dance Clubs), the umbrella organization that brings together 43 square dance clubs for the Gay/Leabian community in 22 states, the District of Columbia, and three Canadian provinces. The motto of the convention, "Remake the Circle," harkened back to the fact that the first IAGSDC convention, "All Join Hands," also took place in Seattle in 1984.

This convention differed from previous IAGSDC gatherings in that, for the first time, it was held on a university campus rather than in a first rate hotel such as the Fontainebleau Hilton in Miami, the Sheraton Center in New York City, the brand new Hyatt in Albuquerque, or the Hotel Vancouver in Vancouver, British Columbia. The visiting dancers, however, quickly adapted to the campus atmosphere, to sleeping in dorms and eating at the student cafeteria, and spirits were high, the dancing energetic, despite the typically unpredictable Seattle weather.

Statistically, the convention roster showed 19% of registrants were women and 71% men. Dancing—to some of the top names among square dance callers in the U.S. and Canada—covered all levels from Mainstream to C-4, but for the first time at IAGSDC conventions, there was nearly a balance between Plus (35%) and Advanced (34%) dancers. Thirteen percent of registrants danced only Mainstream, and 18% danced Challenge 1-4.

A memorable moment of the weekend was the presentation of commemorative medallions to 27 dancers who had attended all 10 IAGSDC gatherings, recognizing continued commitment to square dancing and to the Gay and Lesbian community.

The most stirring part of the convention, however, was the Grand March, which, for the first time, was held in the

open air at the University of Washington's "Red" Square, a huge open plaza paved in reddish stones. Surrounded by stately buildings, the plaza is an imposing setting. Each club wore its dress outfit and carried its banner, and there was a profusion of flags, balloons, and sparklers, including the six historic flags that have flown over Texas, carried by the San Antonio club. There wasn't a dry eye in the crowd by the time the U.S. and Canadian anthems were sung, and, for once, the Goddess of Seattle weather cooperated by providing a welcome period of mild sunshine for the ceremonies.

Next year's convention will be hosted by Washington D.C.'s Lambda Squares, also on the 4th of July weekend, and the following two will be in Chicago and San Francisco. As always, all square dancers are cordially invited to join in what is always a wonderful square dance experience.

*Submitted by
Luis Torres
San Antonio, Texas.*

WHEELCHAIR SD JAMBOREE

The fourth Bi-Annual International Wheelchair Square Dance Jamboree was held on the July 1st weekend, Edmonton Alberta, and can be classed as another resounding success. It was hosted by the Swinging Spokes of Edmonton and their sponsors, the Paralympic Sports Association (P.S.A.). It was held in the A.C.T. Center, a facility completely accessible. Most of us stayed in a downtown hotel and were capably transported by D.A.T.S., a highly efficient local bus system.

The "Host" club was there with 10 dancers, 1 support and two Callers, Ed Murray, and his side-kick, Al Deby. Al has just started working with Wheelchair dancers and is coming along great.

The Rollin' Squares from Portland Oregon were very much in evidence with 12 dancers and 7 supports, with Caller Jerry Keller.

Interesting to note here that both these Callers were Handicapped!!--Ed on a crutch from a recent hip replacement, and Gerry in a wheelchair with back problems!!

Meeting for the first time at our Jamboree, the Perfect Squares from Minnesota, with Caller, Warren Berquam, 18 dancers and 10 supports. I first met them with my group at the Seattle National in 1981.

One lone couple made it from the Arizona Square Wheelers.

Finally, Yours Truly was there with my Wheeling Eights from Vancouver, B.C., with 15 dancers and 2 supports, celebrating our 20th year of dancing.

The Grand March commenced the proceedings Friday morning, then after lunch a trip to see the biggest shopping center, West Edmonton Mall; a time to explore and a chance to demonstrate our square dancing abilities to the roar of the fountains. (That place is **HUGE!!**)

Saturday saw another full day of dancing culminating in a sumptuous banquet, followed by some toe tapping entertainment with a group of Line Dancers, followed by a "Glow in the Dark," black light display of many recognizable square dance moves. Later in our program, and with the aid of a variable speed tape deck, the music was slowed down. Myself in a wheelchair, and a few other brave souls, did a version of the Electric Slide. Yes, it is possible and you can bet there will be more to come.

Sunday was a relaxed program for those of us who did not have to leave on an early flight, then with the singing of "The Friendship Ring" and lunch, it was over. A very enriching weekend, proving once again that we are indeed "Handicapable Square Dancers."

So, it is ever onward. Next year the Canadian National in Halifax, and for those of us who can, the American National in Portland Oregon. Vancouver will host the next all Wheelchair Jamboree in 1995, and dare I go so far as to say that hopefully Minnesota will "Host" in 1997!!

*Submitted by
Ken Oakley, Vancouver B.C.*

STRAIGHT TALK

by Glennie Kirby
Blue Springs, MS.

I am amazed at all the complaining among square dancers. Did you ever notice it seems the ones who complain the loudest are the ones that do the least to promote square dancing as a whole or contribute to the "work" it takes to have a good club or dance? I know there are many ways and angles to look at dancer's needs. I feel that, if everyone would do "their part" and "think" of what's the best solution for their club's particular problems, work together in unity (majority ruling/no petty hard feelings if it doesn't go your way), get personality and egos out of decisions and dwell on all the good and wonderful things in square dancing, our hobby would thrive. People having fun, enjoying a good time breeds contagion!

We have been members of 5 clubs in our years of dancing. Our club, the **TUPELO SQS.**, has been a joy to us. It has not been without problems, like any other club, but it has the biggest asset any club could have - its members! There are diverse personalities but ALL have a common ground, to have fun (which sometimes leads to hilarity!), to continue to improve our quality dancing, and help others to achieve. I read with interest the controversy over "levels." In our area there are dances every weekend, and many big festivals. The majority dance Plus and I don't know of a caller that has MS/Basic only dances. Some advocate dancing MS & Basic only, and I agree, we need people to be able to do these without effort and correctly but, the callers that advocate this need to be able to call it to us so that it is not a BORE! An example, Tom Roper, Andy Petrere (and our new caller Trent Keith) can call one of the most exciting dances, keeping the best of dancers on their toes by using just those tools. I don't see where Plus is such a big deal. It is taught along with our classes and most callers don't use it con-

stantly. Many dancers can dance the Plus moves proficiently but are thrown and turned about on a R & L Grand! Yipes! Those hard basics!! There is no Adv. dancing in our local area that I'm aware of, although when Mac Letson, was our caller, he would have us dance it just for fun and then say, "Do you want a name for it?" Had he said, we are going to workshop an Adv. quarterly, probably everyone would have panicked. Rather than levels, we try and get our dancers to have confidence in themselves and improve reaction time. There is nothing like getting into a square that dances to the music. More controversy, I can dance straight and smooth but see no harm in adding flourishes, twirls, whatever, (if that's what the square desires) as long as it is done to the music, not holding up the dancers, smooth, rather than Klutzy looking, and not a danger to other dancers or yourself! Incidentally, we are a club run club with 2 alternating weekly callers, various hired callers, for once a month party night, and host the annual **TUPELO TRACE FEST.** bringing in top name callers. We are not that big a club but manage to have 2-5 squares weekly and 8-10 squares party night. The biggest key to Square Dancing I've found is - Attitude and Quitcherbellyakin! ✓

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CONTRA CORNERS

Contra Dancers and callers from the "National" are ecstatic over the number of participants that danced and expressed interest in continued dancing of Contras in their own clubs. Those who organized and participated in the program are to be congratulated and encouraged to expand their efforts and influence in preparing for the '94 National.

T. Neil and Irene Smith report that Contra Dancing at the 5th Biennial British Columbia Festival drew very enthusiastic Contra dancers each day. Neil is also a caller who offers to call a Contra at every dance he goes to.

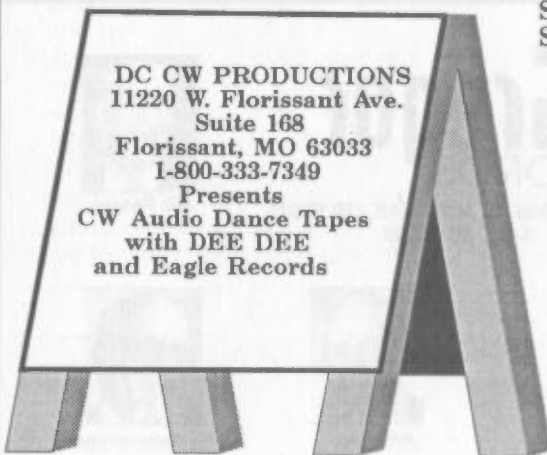
While on the subject of "volunteering" I did just as I had suggested in the July issue and was invited to do a Contra tip at the Associated Square Dancers First District fund raising dance. Starting with the floor squared up and using square dance music and movements 12 squares got a sample of some "Contra Dances for Square Danc-

.....by Don Ward
American Callers Assoc. Contralab

ers." The response was that future events should include Contra tips. Anyone else have similar stories?

One of the most common questions I'm receiving is, "How do we get a Contra group started, there aren't any callers?" The other side of this question is "I am interested in calling Contra's, how do I start?" Readers of this column can help by sharing your experience about how you started calling Contras or how you got your group started.

How many Contra groups and dancers are readers of American Squaredance Magazine? Lets find out. Use a postcard (or letter) and tell me following: 1. Dancer / caller / RD cuer, 2. How long have you been dancing / calling Contras, 3. Do you dance Contra's as part of a Square Dance program or Contra club, 4. How many in your group and average age, 5. Do you dance / call for open Contra dances associated with Country Dance & Song Society.



Side 1 Instructions & cues Side 2 Cues and just music

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Also of interest is the music you dance to; Recorded or live, Current Square Dance or traditional? Would you choose an alternative to the current music you dance to? If so what? Lastly, do you dance to prompted recordings or tapes? I'll take all the information, put it into the computer, tabulate it and report the results. If there is enough participation a National Directory of Contra Dances could be compiled. Thanks in advance for helping.

A new collection of dances by Tony Parks (Shadracks Delight) is now available. "Son of Shadrack" contains 42 square, circle and contra dances and can be ordered from Contra Corners or CDSS, \$6.00 plus postage.

For those who enjoy traditional Mid-West fiddle tunes, The Childgrove Country Dancers of St. Louis have recorded old time Missouri string band music "live" (minus the caller) for dancing or listening. This recording represents the dexterity of these dancers by the 6 to 8 minute dance length tunes. For those interested in "traditional" music "Jump Fingers" should be a worthwhile addition. \$11.00 from CDSS 413/584-9913.

In response to the growing interest in Contra Dancing Mac Gregor Records is

establishing a Contra Division according to Fred Beem, Mac Gregor President. In the initial releases of "Contra Dances for Square Dancers," contemporary Contra figures and music will be featured. Mac Gregor has been a pioneer in Square Dancing and with Fred's vision and leadership is destined to regain its leadership in Square Dancing in addition to Contra's. It will be my pleasure to contribute to the new Contra Division and the first release in the early Fall will feature a new Contra written by Becky Hill.

Congratulations to Ron Johnson, who along with his wife Eileen started a new Contra Dance in La Verne California. To kick off the first dance Ron had an open mike featuring Paul Moore, Art Harvey, Leif Hetland and Don Ward, all local Contra callers. This is an excellent example of how to start a group by talking it up, getting a hall, fliers out and going for it. While Ron didn't have an overflow crowd there was overflow enthusiasm and support.

Next month I'll begin with new dances and more of your contributions which should be sent to Don Ward, 9989 Maude Ave. Sunland CA 91040. ✓



Bill Peters



Fred Beem



Brian Hotchkies



Jim Mayo



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Irene Wornack

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"Dancing Among the Stars"

by

Les Gotcher

The King of Hash Releases his Autobiography!

My long awaited (I had to live a long a time before I could write it) autobiography, "*Dancing Among the Stars*," is soon to go to press. This autobiography is a history of the 20th Century, as well as a history of Western Style Dancing as we know it today.

I have lived in all ten decades of the twentieth century, having been born in the first decade, and now here we are in the tenth!

The autobiography starts with my earliest memories of sitting on my father's shoulders and watching the first airplane ever to fly across the country; how I became interested in square dance calling as a child; my early years as a cowboy and rodeo bronc rider; how I finally came to be a full time square dance caller and the troubles that followed my attempts to enact changes in Square Dancing.

I wanted to move it out of the barn, with a jug around every corner and see it get the recognition it deserved. So I made it as public as I could, bringing it to night clubs and hotels, rodeos and public events. I taught paraplegics to dance in their wheel chairs and eventually I began choreographing period dances for movies. I worked with such stars as Clark Gable, Spencer Tracy, Barbara Stanwyck, Gregory Peck, Jennifer Jones, Van Johnson, Van Heflin, Eleanor Powell, Red Skelton and Ray Milland. I even worked with Nancy Davis, who is Nancy Reagan today.

This naturally caused some conflict, as changes in anything often do. The amount of conflict I ran into however, was astounding. An entire organization, the Southern California Caller's Association, was apparently organized as a means of stopping me from bringing about the changes I eventually wrought in the Western Style Dance movement. I'm finally coming out with the entire story of my battle with Lloyd & Ray Shaw. How it was their personal persecution of me, that challenged me to "out do 'em all," and led me to develop sight calling.

This meaty book (over 300 pages) tells Les Gotcher's whole story for the first time!

To order your preproduction, autographed copy of: "*Dancing Among the Stars*," mail the following to: **Les Gotcher, 1333 Wailuku Drive, Hilo, Hawaii 96720**

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STRESSED? ESCAPE THE TENSION... SQUARE DANCE!

This is the theme for Square Dance Month 1993. It speaks to those who suffer burnout and stressed-out conditions in their lives. To judge from magazine articles and newspaper items, this group includes a large part of our population, especially among the baby boomer age group. The theme reflects the discovery many dancers have made that problems disappear on the dance floor, having a beneficial effect on the well-being and fitness of the dancer.

The LEGACY Promo-Pak contains a poster and many ideas for recruiting—the still-appropriate “50 Ways to Recruit Dancers” plus new sheets telling about a way to incorporate country-western dancing with square dance lessons and describing the

Community Dance Program and how to implement it.

The time to recruit dancers is right now! Put up posters, plan your demos, besiege your local media, put your plan into action. Order your Promo-Pak now if you need help on these steps.

The packet costs \$5 (remainder over costs and mailing goes to LEGACY) and should be ordered from Stan and Cathie Burdick, PO Box 2678, Silver Bay NY 12874. (Make checks out to Burdicks, please.)

The Promo-Pak as promotion of Square Dance Month is a project of LEGACY International. For more information about LEGACY and its activities, write to Al and Vera Schreiner, executive secretaries, 1100 Revere Dr., Oconomowoc WI 54066.



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THE WAY IT USED TO BE

by Dee Ryans
Retired Taw-Active Dancer

Having read several articles recently in various square dance publications, I would like to add my "two cents." I guess I feel entitled as I have seen the activity from both sides, so-to-speak. I have been a "Western-style" dancer since 1968 and enjoyed "Eastern-style" dancing all through my high school and early married life. My husband, Jim recently retired as an active caller in the northeast and we feel as though we have come full circle now "reentering" as dancers!

Jim and I started dancing around 25 years ago, first joining a club in the Albany, New York area. Now many years and many clubs later I can't help but think back to the "way it used to be." When we started dancing, it was an extremely "social" activity. Nearly every club had a "club caller" who called for each of their two monthly dances. The dancers did not travel as they do now and having a national or guest caller in the area was a special event, usually shared and sponsored by more than one club! No one ever went home before the last tip and many would continue on after the dance was over--out for pizza or someone would host coffee and dessert at their home (of course this was on top of the refreshments always served at the dance). Clubs did not have the financial woes they now experience and serving as officers was an honor, not something to be avoided. I realize that the "old" ways are not always the best but I wonder if we have lost something of what square dancing was meant to be when started by "Pappy" Shaw and others.

In the last few years of Jim's calling he has rarely been booked for a Mainstream Dance. In the immediate area of our home in Connecticut there are no Mainstream clubs. So, I felt very fortunate that two of his last calling dates were for Mainstream clubs. One of my fondest memories of his years of calling will be of each year's beginners at their first dance; their first meeting with the club dancers and their

amazement at their own dancing abilities. Usually the dancers at Mainstream dances are there to have a fun, social evening; still able to be "dazzled."

One of the nicest recent "calling evenings" that we both remember was a booking in Pine Plains, NY. It was a holiday weekend and on the long trip there we both wondered aloud why we had booked such a long drive on a holiday. We assumed that "after that long drive, the crowd would be down owing to the holiday." Much to our surprise, we had a great turnout! It was an extremely friendly group and many of the dancers were new grads. I remember dancing in a square where five or six of the dancers were new and proceeded to get "separated" from their partners. At the end of the tip they were "miraculously" reunited with their partners. One woman kept saying, "How did he do it? How?" I started to tell her but then thought "why spoil it--she thinks Jim is amazing!" Let it be that way for a while. I used to think all callers were amazing (well, nearly all, anyway).

I later recalled how I was when I first started dancing. I remembered when it didn't seem to be so important if I didn't end up with my partner! Of course that was before we took Plus lessons and then Advanced lessons! That was before many of our friends dropped out of dancing because they didn't have the time to dance several nights a week and rather than drop back to Mainstream they dropped out!! How many of you reading this "article" have had friends who dropped out? What was their "excuse?" Do you miss them? (Check over in the "rounds hall" or are they with others doing the two-step?) Has dancing the higher levels been worth it?

What happened?? Did we need all these levels? All this organization?? What happened to plain, old fun and good times dancing?? Some folks find fun and good times possible within the higher levels, but many times, and at many clubs, in many areas, I see, or am a part of, a square which expects perfection. These same clubs thrive on challenge and expect more and more intricate choreography, an expecta-

tion which keeps callers awake nights dreaming up new patterns, and the dance programs in a constant state of "flux" with experimentals and quarterly selections, etc. Many of these same dancers never danced the Mainstream, plus, etc. levels long enough to become proficient at the lower levels, rushing on ever and ever higher. They wonder why they are having trouble dancing to the "guest caller" who calls the **full** program, not the pet calls of their club caller or teacher.

Ed Foote recently wrote in an article for one of the Square Dance magazines of a trip to England and his experiences there. Ed stated that if he called a **full** program at "home" as he was able to call in England, he would not be hired back by the club for which he had attempted to do so. I agree completely with Ed (I don't always agree with him. Sorry, Ed).

Last Spring Jim and I attended a weekend in North Devon, England. We both experienced a "deja vu" feeling. Dancing

was more as we recalled it in the 70's. The dancers could dance the level upside down, right side up; backwards and forwards!! It was a wonderful thing to see!! The dancers in England do not hurry thru the program/levels. They do not have all the wonderful variety of callers we do. They must rely on their local club callers. The way it used to be!!

THE WAY IT USED TO BE WHEN WE FILLED THE HALLS; WHEN EVERY DANCE MEANT 15 TO 20 SQUARES; WHEN WE HAD FEWER CLUBS BUT CLUBS COULD MEET EXPENSES; WHEN WE HAD FUN AND MADE WONDERFUL FRIENDSHIPS!!

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**jim & jean
chomondeley**

We hear many people say that CW dancing is a fad that will blow over in the next few years, much as the disco did. The National Teachers Association for Country Western Dance is insuring that this does not happen. The organization, which has Kelly Gellette as their president, currently boast of almost 2500 members. These members are living by the organization's motto "Teachers Helping Teachers."

Kelly Gellette, who is recognized the world over as an Expert Instructor in all kinds of dance and the Queen of CW, spends many hours each month being the editor of the organization's newsletter, as well as president. The organization publishes an outstanding monthly newsletter which lets members know of changes in the activity, gives teaching hints, and has the latest line dances.

All CW dancers and instructors are invited to join. There are two types of membership, General (Dues \$25) and Supporting (Dues \$20). The supporting membership is for non-instructors who wish to keep up with the latest trends.

For additional information and an application form you can contact the NTA at their new address, P.O. Box 418, Jeffersonville, IN 47131 or call us at (812)288-6509.

Some of the new products which have been developed for the CW activity include cassette tapes, which have the instructions and cues for the popular line dances, boots with dance soles (not to be worn off the dance floor), videos that show the various dances, books of line dances, books that list which songs can be done to different types of music and a set of tapes which teach you about music timing.

The product lines are only surpassed by the number of CW establishments which have sprung up all over the US. In addition CW clubs have been started in the Far East and throughout Europe. ✓

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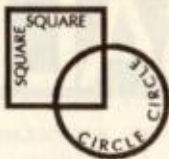
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SQUARED CIRCLE

By
Jeffery Grossman
Tualatin, OR.

Let's talk about your cuer. One of the greatest fears of both new and experienced cuers is doing an unsatisfactory job and there being no one willing to tell them. Of course, unsatisfactory does not necessarily mean bad. It could mean the level is too high or too low, the pace is too fast or too slow, too many or too few waltzes, etc; the idea being there is a difference between your expectations and desires and what the cuer is providing.

One obvious course of action is to vote with your feet (go elsewhere). But that shouldn't be necessary. After all, cuers are anxious to please. In fact, cuers are paid to **please**. If you are not happy with your rounds program, tell your cuer. If you feel uncomfortable doing that, tell one of your club officers. Be specific. It's

possible others feel the same way, and getting the same message from a number of people can have significant impact.

The flip side of this is the cuer's dilemma; How to please as many people as possible without alienating the remainder? This problem is compounded by the comments and feedback (positive or negative) coming from only a vocal few. So, if you are hesitant to speak out, perhaps your input is just what is needed to create balance in what your cuer hears about the program.

It takes a good caller to make a healthy square dance club. But even a great cuer, doing things perfectly, can cause a good club to suffer by not satisfying the dancers.

So talk to your cuer! Share your thoughts. Everyone will benefit.

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REFLECTIONS AND MORE

by Lee Messersmith
Hemingford, NE

I will be 70 years young in a few weeks. My early memories include community gatherings in neighboring family homes; [rugs] were rolled and placed next to a wall or were carried out; someone always had a [fiddle]; sometimes a button [squeeze-box] pump organ, banjo, [French Harp], and even combs and paper made the music and several could call the old square dances. I and others [too young to dance] ended up asleep with a pile of coats on beds in the bedrooms until day light.

Most youngsters learned to dance in squares at about 6 years of age. Square dancing, making music and calling have been part of my life off and on ever since. Square dancing was popular with 4-H, [Y] (in college early 40's) and with various teachers and other adult groups over the years.

In the late '40s a car accident resulted in a compound fracture and severed nerves between my left shoulder and elbow. The nerves were spliced when only two U.S. surgeons were able to perform this miraculous operation and my fingers could move again. I learned to play guitar again, a little - arthritis stopped this a few years ago but I can still reach some cords and pick a little on mandolins.

In the fall of '85 (our 4 sons were on their own) my wife, Barb and I enrolled in square dance classes put on by local community education and the Sandhill Twirlers Square Dance Club. Most dancers twirl easily with my right hand and left hand stars are made to accommodate the inability of my left hand to raise more than shoulder high. Square dancers are almost universally wonderful, friendly, cooperative people! We graduated also from Plus classes and round dance les-

sons, were elected officers of our club and have enjoyed square dancing in several states.

I also enjoy playing and singing about twice a week at several nearby care centers. They enjoy the old songs I remember and/or revive from my collections (I have Spanish guitars, one steel guitar, a violin, many harmonicas and a stock of music (probably 6 feet) and old 78 RPM square dance records, old amplifiers, mikes, speaker and some new solid state equipment).

Enough background. Our club has been asked to square dance (entertain) at a local care center. We've done this at care centers and at banquets, etc. several times in the past using my equipment, records & tapes. I've had no concern about this donating to entertain, but now our club officers fear we will be breaking copyright laws and that our club could be fined. At my age and health joining Callerlab is not an option.

We thank Callerlab for helping to make a call mean the same thing everywhere and know Callerlab and training has produced some very good callers who can call at all levels to match any group. I do believe that copyright regulations (with Callerlab receiving some of the blame) have resulted in some problems. Our square dance club has had amateur nights to encourage talents of possible future callers and to let them know how difficult calling really is. This has been fun but fears of [Callerlab] and [copyright] and [lawyers] is real and limiting.

Most of us have observed copyright law [bending] by school music departments, local choral groups and even church choir leaders since copy machines are so good and so available. One musician who plays and sings with me is afraid to copy even my old music so we can share it together!

Articles in recent issues of ASD magazine discuss the U.S. copyright act somewhat. Our club and our local entertainers need complete information on using and copying copyright material legally. An article on this should have

appeal to your readers and should help square and round dancing.

Could you provide me with a mailing address for the Harry Fox Agency and/or Edward P. Murphy, president and chief executive officer? We need information in **black and white**. Too many rumors and hear say abound now.

Square and round dance popularity has cycled in the past; booming at times in some locations and now seems under stress from much competition in many locations. We have lost square dancers to country western which is more easily learned. I'd like to see more stability, less change and not so many levels, while some square dancers want more and continual challenge. Maybe [traditional] or Basic or such fits some smaller Communities and Plus, Advanced and Chal-

lenge can find enough support in larger population centers, retirement areas or?

We hate to see small towns, small farms and small square dance clubs continue to be lost. Perhaps this is not only sad, but inevitable. Barb and I will not be able to enjoy 2 plus evenings per month of square dance fun if we lose our local club. Long night trips are no longer possible and overnight and weekend dancers are less available due to family needs.

Information on copyrights will help us and probably other square dancers.

(Editor's note: If anyone has any information on copyright laws that would be of interest to our readers, please send it along to ASD.) ✓



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by Frank & Phyl Lehnert

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Good Billy Vaughn music & a good P-4+1 (hover cross) foxtrot & jive.

A WALK IN THE BLACK FOREST-REXEL RECORDS

Choreography by Lamberty/Swain
Good music with a P-6 quick step routine with a traffic cop

JAMAICA FAREWELL-RCA 447-0324

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Good Harry Belafante vocal with a comfortable P-5 rumba routine

STILL ROCK & ROLL TO ME-COL 1-11276

Choreography by Chuck & Sandi Weiss
Good Billy Joel vocal & a nice P-5 jive routine

SOMEBODY ELSE'S MOON-EPIC 34-74912

Choreography by Darrell & Donna Hopper
Nice music by Collin Raye & a good P-4+1 (dble rev spin) waltz

JEANNIE-REXEL RECORDS

Choreography by Lamberty/Swain
Good music with a P-4+1 (Bota Fogo) samba routine

TWILIGHT TIME-ESP 018

Choreography by Richard & Jo Ann Lawson
Good music & a good P-2 two step cued by Richard

Q.T. WALTZ-GRENN 14225

Choreography by Chuck & Barbara Jobe
Good [Quentin's Theme] music & a nice little different P-2 waltz

TWO HEARTS #2-GRENN 14064 OR 14135, 14294

Choreography by Ellen & Les Robertson
Pretty music with an interesting three part P-2 waltz

Y YO LA AMO-SPEC PRESS

Choreography by Ron Montez with cue sheet by Bill & Carol Goss
Pretty music (And I Love Her) with the new unphased bolero choreography, in most cases would be considered advanced

THE CHILDREN-SPEC PRESS

Choreography by Peter & Beryl Barton
Pretty music & a nice P-6 waltz with a long sequence

SINGING IN THE RAIN-MGR 100

Choreography by Pete & Carol Metzger
Good music (MacGregor 5022) with a comfortable P-2 two step routine cued by Pete

A DATE WITH THE BLUES-ENO58-MGR-076

Choreography by Jack & Ann von Der Heide

Good music & a nice P-4 jive & foxtrot cued by Pete Metzger

YOUNG LOVE-AMERICAN PIE 9024

Choreography by Ronnie & Bonnie Bond
Tab Hunter vocal-a comfortable P-4 foxtrot

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Choreography by Don & Linda Dillard
Music by The Kentucky Head Hunters with a three part P-4 foxtrot & jive

YELLOW ROSE OF TEXAS-ERIC 6005

Choreography by Milo & Carol Molitoris
Peppy music with a basic 3 part P-2 two step

NOW-SPEC PRESS 920902

Choreography by Ken & Irene Slater
Pretty music with a nice P-6 waltz with a spin & double twist

MEDITATION-SPEC PRESS 920902

Choreography by Ken & Irene Slater
Good music with an interesting rumba routine P-5+2+ (advanced hockey stick)

OH WHAT A KNIGHT-COLL 1436

Choreography by Nell & Jerry Knight
Music by The Dells. Slow jive P-3 +2 (R to L, L to R) suggested speed-50rpm

EVIL WAYS-COL 13-33185

Choreography by John & Mary Macuci
Music by Santana - with a different 3 part P5+2 cha cha

ALL IS FAIR IN LOVE AND WAR-RCA 62217-7

Choreography by John & Betty Stanley
Ronnie Millsap vocal with a four part P-3 rhythm two step

MONTEGO BAY-ERIC 6104

Choreography by Milo & Carol Molitoris
Bobby Bloom vocal & a P-3 +1 (time step) cha cha routine

THE STROLL-COLL 4236

Choreography by Larry & Aleta Dunn
Music by The Diamonds with a P-3 two step & jive using basic figures

Important Notice from Brian Bassett, Publishing Editor of Round Dancer Magazine.

Just when RDM was enjoying "smooth sailing," we suffered two unfortunate events that halted production (and subsequently mailing) of the magazine. Sharon's father became ill and passed away - and I seriously injured my left elbow in a freak accident resulting in surgery to repair a broken left radial head and additional fractures to the elbow. Until I regain use of my left arm and hand, the print, collating and binding of the magazine cannot take place.

The May '93 RDM was almost completed and will be completed and mailed at the first opportunity. After that, we will most likely "skip" a few issues and extend subscriptions/advertising contracts as needed to regain a current mailing schedule. We apologize for having to do this, but believe it to be the best way to serve our readers & advertisers. Full details will appear in the May '93 RDM.

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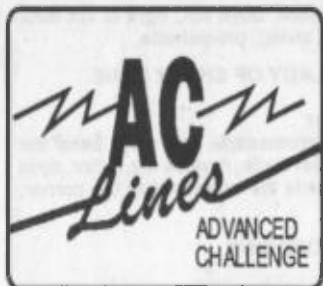
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by
Ed Foote

ADVANCED & CHALLENGE AT THE NATIONAL CONVENTION IN ST. LOUIS.

Good calling, good dancing and good facilities - this sums up the Advanced & Challenge floors at the 42nd National. This is the first National I've attended where every Advanced and Challenge hall had more space than required and where the sound was perfect in all halls.

A-1 Hall. A beautiful hall, much larger than needed due in part to the fact that there is not much A-1 dancing in the Midwest - in this region almost all Advanced in A-2. The level was quite good, probably because much of the floor was A-2 dancers following their favorite caller into the hall.

A-2 Hall. Very large dance area and excellent sound in a hall that looked as though it could have been difficult to sound. Enthusiasm was high and the calling was excellent - I heard tip after tip of true quality calling. At peak time Friday night 50 squares were having a ball, and the ability level of the floor was good. This hall was a true joy to experience after the cramped hot box that Cincinnati gave for an A-2 hall last year.

C-1 Hall. An attractive room with ample space and perfect sound. The dance level was very good, although peak attendance was about 15 sets compared with 30 sets last year. Cincinnati is geographically closer to more Challenge dancers, which probably explains the difference in numbers.

C-2 Hall. Located next door to C-1 and equally attractive. Peak number of squares was 8 sets, about half of last year's attendance, and the ability level of the floor was quite good.

C-3A Hall. To my knowledge this is the first time C-3A has ever had its own hall, and people were quite pleased. Peak attendance was 4 sets in an attractive room,

with 3 hours of calling in the afternoon and 4 hours at night.

General observations about the 42nd National. Newer callers always call too hard, especially at C-1 and C-2, and sometimes at A-2. If they would only realize that people want to "dance" and thus only use more difficult material only 20% of the time, they would make a much better impression on the dancers.

In the A-2 hall I was appalled at the number of good callers who used the combination: "Star Thru - Veer Left," which is awful for the girls. You would think that once callers have progressed to being competent at A-2, they would drop bad choreography. Girls: Any time you hear a caller use "Star Thru - Veer Left" at any level, go up and complain after the tip. If you just let this go, the caller will continue to use this combination, thereby playing crack the whip with the girls.

Sound: Everyone connected with sound at the 42nd National deserves high praise. I have never heard such consistently good sound in every hall at any National. One reason for the good sound was that Yak Stack speakers were used in all halls. I remember the ongoing sound problems at Nationals in the 1960's and '70's. If Yaks had been used then, it is likely that most of the sound problems would not have occurred. It took almost 20 years for the rest of the country to recognize the benefits of this excellent speaker from New England. Of course today there are many other good quality sound column speakers also. ✓



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SOMEBODY STOLE MY GAL

RAWHIDE 182

Caller: Stan Burdick

FIGURE: Head couples promenade half way, pass the ocean, ping pong circulate, ping pong circulate, extend, single hinge, scoot back, scoot back, partner hinge, roll, swing and promenade.

DON'T ROCK THE JUKE BOX

RAWHIDE 183

Caller: Stan Cole

FIGURE: Heads square thru, corner do sa do, touch 1/4, follow your neighbor and spread, relay the deucey, swing corner, promenade.

I BELIEVE IN YOU

RAWHIDE 184

Caller: Steve Sullivan

FIGURE: Heads square thru four, right & left thru,

touch 1/4, scoot back, boys run, right & left thru, square thru three, swing, promenade.

THE NAUGHTY LADY OF SHADY LANE

RAWHIDE 185

Caller: Ray Taylor

FIGURE: Heads promenade half way, pass the ocean, extend, linear cycle, reverse the flutter, dixie style to a wave, trade the wave, swing the corner, promenade.

TOUCHDOWN HOEDOWN

RAWHIDE 519

Caller: Otto Degner

Super Plus and Catchy combinations.

SWEET BABY SAID GOODBYE

ESP 186

Caller: Elmer Sheffield, Jr.

FIGURE: Heads promenade, 1/2, square thru 4, touch 1/4, scoot back, boys run, star thru, pass thru, trade by, swing & prom.

I DON'T NEED NO ROCKING CHAIR

ESP 187

Caller: Elmer Sheffield

FIGURE: Heads promenade 1/2, square thru 4, swing thru, boys run, couples circulate, ladies trade, bend the line, square thru 3/4, swing corner, prom.

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Oregon 'n' More In '94



43rd National Square Dance Convention

CIRCLE OREGON

The 43rd National Square Dance Convention in Portland will be offering two 4-day tours prior to the convention. One will be a tour around the state of Oregon; a good introduction to the natural beauty of our state. The tour departs from Portland on Sunday, June 19, heading toward the Pacific. You will visit the new Oregon Coast Aquarium in Newport, and then travel south along the rugged, unspoiled shoreline. The second day of the tour will find you taking a dune-buggy ride over the shifting sands of the Oregon Dunes. You will then cross back over the Coast Range Mountains to Grants Pass, for a jet-boat ride on the wild and scenic Rogue river, site of some of the best whitewater rafting in the Pacific Northwest. The boat trip includes your dinner.

Day three of the tour takes you east to Crater Lake National Park. You will stop at Rim Village, then take the 33 mile rim drive. Crater Lake, the world's deepest lake, was formed during a volcanic eruption 60 centuries ago. You will see Wizard Island, Phantom Ship Rock and magnificent scenery. You will then travel north through the Cascade Mountains to Bend. Day four begins with a trip to the High Desert Museum in Bend. Leaving the museum, you will head north through the Warm Springs Indian Reservation. Coming over Mt. Hood from the east, (roughly along the same route as the pioneers along the old Barlow Trail) you will arrive back in Portland in time for the opening festivities of the 43rd National Square Dance Convention.

TRAVEL THE MAX

One of the transportation options available to dancers at the 43rd National Square Dance Convention in Portland will be the MAX light rail system. Operated by the Tri-Met public transit system, MAX runs from downtown Portland east to Gresham. It makes a stop right outside the Oregon Convention Center, and at the Lloyd Center Red Lion Hotel. There are 162 stops on the MAX system, many of them within easy walking distance of hotels being used by dancers during the convention. MAX service is not included in the convention shuttlebus pass, but Tri-Met will be operating a booth at the convention Center, selling single-trip or all-day passes, with discounts for seniors and disabled persons. MAX will be a great way to get to the places in Portland not served by convention shuttlebuses!

OREGON WELCOMES RV TRAVELERS

If you travel to Oregon by RV for the 43rd National Square Dance Convention and you plan to visit in Oregon beyond the Convention, you have many options. Oregon has one National Park (Crater Lake), many National Forest campgrounds and approximately 50 state parks which offer camping. Many private campgrounds are also available: Coast to Coast, Thousand Trails/NACO, KOA and other private campgrounds can be found in many cities. ✓

MAINSTREAM SURVEY

By Lex Dowling, New Zealand

U.S. surveys specify that 26 % of programs are Mainstream, but is this really so? Auckland experience raises doubts. Surveys results here would differ greatly according to (a) how Mainstream is defined, and (b) whether dancing is separated from tuition.

Several local clubs have a thriving Mainstream class and would answer survey questions accordingly, showing a total of perhaps 180 Mainstream sessions last year.

However, closer inquiry discovers that sessions labelled Mainstream are not actually dancing that level but merely "learning Square Dance." Tuition is progressing through the syllabus towards Plus but has

either not yet completed Mainstream or has continued into Plus without any pause for consolidation.

An Auckland survey question about danced Mainstream would produce a very different result. In the whole of last year (1992) there were, I think, only five specifically Mainstream dances. "180 sessions" infers that Mainstream is alive and well. "Five Mainstream dances" shows it to be on its deathbed.

I suspect a similar position prevails worldwide with many clubs listing Mainstream sessions while perhaps promoting no Mainstream dancing at all.

A vital survey question, as yet unasked, might be "How many specifically Mainstream dances did you attend in the last twelve months? That is, not 'classes' or 'mixed-level' but full-length dance sessions for Mainstream graduates with no workshopping and no intrusion of Plus calls or Plus tips." ✓

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NOTES FROM A VETERAN CALLER

by Mac McCullar

In the month of July several couples of Tex-square dancers got together at a campout in Morro Bay State Park, California for an entire week, and had a wonderful time reminiscing and teasing, about the good times in their square dance experiences of the past. The group, a very diverse group, came from many directions, and some from out of state, for this occasion.

When the group danced, their clubs were in the agriculture rich San Joaquin Valley, CA. I called dances in the valley quite frequently in those days, and I could always count on the group showing up no matter which town I was in, or which club I called for. I could also be assured of a very happy floor and a great time, because they came to dance and they were for fun! Why are they not still dancing? Well, I asked and here are the reasons given.

- 1) Relocated and did not feel welcome at new club.
- 2) New babies.
- 3) Children required more attention.
- 4) Too many new things to learn.

5) Economics.

6) Unable to give the time or spend the money to attend workshops.

7) Callers as well as club dancers too serious, and have taken away much of the fun in the clubs.

8) The weird type of hoedowns and singing calls used by many callers.

9) Too many callers, some at the behest of club leaders, using choreo beyond the level of the floor therefore leaving the floor standing, not dancing. Let the hammer down!

10) Attitude of many callers and so called leaders

11) Age.

There were other reasons discussed but it's best not to repeat them here although we did have a very extended discussion.

Much of the above made good sense coming from great former dancers. Will they ever dance again? I don't think so, and it's sad. I hope this is not happening in your neck of the woods. I wish you Sincere Happy Dancing!! ✓

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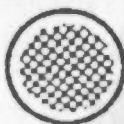
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2. Except For Monday
3. Pink Shoelaces
4. Honey

PHASE III

1. The One You Love
2. Happy Samba
3. You Always Hurt
The One You Love
4. Strangers In The Night

PHASE IV

1. Are You Lonesome
Tonight
2. Tuxedo Junction
3. Boot Scootin Boogie
4. Sugarshack

PHASE V & VI

1. A Lovely Evening
2. Charade
3. The Music Played
5. Maria Elena

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6. Penny For Your Thoughts (Slater)
7. Charade (Kemmerer)
8. Strange Music (Esqueda)
9. In The Still of The Nite (Slater)
10. South Of The Border (Bahr)
11. Waltz at Sunset (Childers)
12. A Lovely Evening (Childers)
13. Just a Tango (Childers)
14. How He Did Foxtrot (Goss)
15. Someone Must Feel Like a Fool (Collier)
16. Fiesta Tango (Palmquist)

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- Phase II—Oh Yeah
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Phase V—Hello Dolly
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A Continental Good Night	III	Maria Elena	V
A Taste of the Wind	II	Maria Rumba	III
Adios	IV	Marilyn, Marilyn	IV
Alice Blue Gown	III+1	Mexicali Rose	II
All Night	III	Moon Over Naples	III
Answer Me	III	My Love	III
Apres L'Entree	III+1	Neapolian Waltz	II
Autumn Leaves	V	New York, New York	II+1
Beautiful River	III	Paro Esto	V+1
Birth of the Blues	II+1	Patricia	III+1
Buffy	II	Pearly Shells	II+1
Butterfly	III	Piano Roll Waltz	II
Could I Have This Dance	II	Pop Goes The Movies	IV
Crazy Eyes	III+2	Rainbow Foxtrot	V
Dance	IV	Riviere de Lune	V+1
Dancing Shadows	II	Roses for Elizabeth	III
Desert Song	III+2	Send Her Roses	IV+2
Dream Awhile	III	Shiek of Araby	III+1
Elaine	IV	Spaghetti Rag	III
Feelin'	II	Street Fair	II
Folsom Prison Blues	III+1	Sugarfoot Stomp	V
Frenchy Brown	II	Take One Step	II+1
Good Old Girls	II+1	Tango Mannita	III
Hawaiian Wedding Song	V+2	That Happy Feeling	III
Hold Me	III	The Singing Piano	V
Hot Lips	II+1	Waltz	V
Houston	II	Third Man Theme	III
Hush	II	Three A.M.	III+1
I Want A Quickstep	IV+1	Till Tomorrow	IV
In The Arms of Love	III+1	Tips of My Fingers	II
Jacalyn's Waltz	II	Very Smooth	II+1
Kontiki	II+1	Walk Right Back	II+1
Lazy Sugarfoot	IV+1	Waltz Tramonte	V
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DATELINE

The numbers before the states are the month and day of the activity
If you would like to list a festival, convention or others special dance in the next issue please contact the ASD office.

0902-MICHIGAN-Mich. S/D Leaders Assoc. Labor Day Dance-Sept. 2, 1993-Rittmueller School, Frankenmuth, MI. Michigan Callers & Cuers. Contact C.Cullings, 10680 E. Townline Rd. Frankenmuth, MI. 48734 (517)652-3122

0903-CALIFORNIA-Square Affair, Sept. 3,4,5,1993-Santa Maria Fairgrounds, Stowell & Thornburg. Callers & cuers, various. Contact T&K Chrisman(805)466-4845 FAX (805)466-0961

0903-WEST VIRGINIA-Lazy Days 1993, Sept. 3,4,5,6-Virgil Tate Lodge, Charleston, WV - P.Marcum, D.McMillan, K.Rippeto - RD D&B. Miller. No contact.

0904-CALIFORNIA-Labor Day Square Dance Jubilee, Sept. 4&5, 1993-Silver Dollar Fairgrounds, Chico, CA. J.Story, T.Oxendine, B.Baier, K.Garvey. R/D K. Reid. Contact C.Andrews, c/o Ridge Runners', P.O. Box 23, Paradise, CA. 95967 (916)872-0361

0905-MICHIGAN-Annual Mich. S/D Leaders Assoc Labor Day Dance-Sept. 5, 1993-Rittmueller School, Frankenmuth, MI. D. Taylor - Cuers F. & P.Lenhart. DAVE'S LAST DANCE-HE'S RETIRING.Contact C. Cullings, 10680 East Townline Rd. Frankenmuth, MI. 48734 (517)562-3122

0909-WISCONSIN-Rapid 8's, Sept. 9th, 8-10:30, Lowell Center, 330 Eighth Ave. South, Wisconsin Rapids, WI. Jerry Murray. No contact.

0910-MINNESOTA-Saints & Swingers Fall Kick-off Dance-Friday, Sept. 10, 1993. Sara Park, Tomahawk, MN. Jerry Murray. No contact.

0910-PENNSYLVANIA- Castle Paws & Taws, Sept. 10, 1993. Votesh School, New Castle, PA. The Red Boot Boys. Contact (412)654-2526 or (412)658-0414.

0912-OHIO-Dance Of Colors-Sept. 12, 1993. Kent State University Ballroom-1:00pm-6:00pm-L.Cole, R. Marsch, T.Rudebeck-R/D D&B Miller-E&D Risley-contact G.Oravec, 2501 Primewood Rd., Akron, OH 44305 - (216)794-1272

0916-GEORGIA-22nd Annual GSSDA Convention, Sept. 16,17,18,1993, Macon Coliseum, 200 Coliseum Drive, exit 4 off I-16. Program by GSSDA. GRDTA, CUERS, GCLA INSTRUCTORS. Contact: M. Flack-404(979)-2128 or (404) 934-2920

0917-COLORADO-Pikes Peak Jubilee VII, Colorado Springs, Plus Level Squares- Callers W. Driver, G. Shoemaker, Rounds-G. & L. Krueger. Contact Leo Boudreaux, 505 Platinum Dr., Colorado Springs, Colorado 80918, (719)593-7350

0917-CANADA-Charlie's Angels Annual Fall R/D-Sept.17,18,19, 1993.-Moncton, NB, Canada-Phase II-IV - N.&A.Brown - contact C.& R.Ross-388 McLaughlin Dr. Moncton, NB Canada, E1A 4R4-(506)-383-7188

0918-NEW YORK-Secandaga Swingers 15th Anniversary Dance. YMCA, Gloversville, Sat. 18, 1993. Cov-

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0919-COUNTRY Dance History & Heritage Week with Jim Morrison & Bob Dalsemer. Music by Steve Hickman & Pete Campbell. Early American dances, classic New England contras and squares, early [Western] and Appalachian squares, dance history.

0917-TEXAS-10th Annual Alamo Jamboree, Henry B. Gonzalez Convention Center, San Antonio, TX, September 17 & 18, 1993. Callers B. Wise, S. Smith, M. Jacobs, B. Haynes, D. Dougherty. Rounds R. & J. Remley. Clogging C. Burns. Contact Paul & Kathy Rigsby, (210)696-5665 or write Alamo Jamboree, PO Box 5187, San Antonio, TX 78201.

0924-COLORADO-Fifth Annual Tri-State Turnleweed Stampede, Sq & Rnd Dance, September 24, 25 1993, Old Town Barn, Burlington, Colorado, Caller M. Poole, Cuer E. Gross. Contact Irvin & June Page, 12612 Highway 61, Anton, Colorado 80801, (303)357-4312

0924-KENTUCKY-7th Annual Mid-America SD Jamboree, Inc., Kentucky Fair & Exposition Center, Louisville, Kentucky, September 24, 25, 1993. Callers, 17 in all. For more information write Mid-America Square Dance Jamboree, Inc., PO Box 421, Fairdale, Kentucky 40118, (502)368-1006

0924-KENTUCKY-Mid-America Square Dance Jamboree, KY Fair & Exposition Center, Louisville, KY. Sept. 24-25, 1993, K. Rippetto, et al

1001-CANADA-A2 Dance Weekend-Oct. 1,2,3,1993, Drop-In-Center-619 Bay Street, Sault Ste Marie, Ontario, Canada - T. Crawford-contact A. Gasparetto, 476 Leighs Bay Rd., Sault Ate Marie, Ont. P6A6K4 - (705)253-4549

1001-CANADA-A-2 Weekend, Oct. 1,2,3,1993, Drop In Center, 619 Bay Street, Sault Ste, Marie, Ontario. T. Crawford, contact Amy Gasparetto, (705)253-4549

1002-DELAWARE-Levis & Lace's Octoberfest-Oct. 2, 1993. Capitol Grange Hall, Dover, DE. J. Snyder, L. Kanniard, R/D A. Banner. Contact (302)697-9711

1002-VIRGINIA-Happy Tracks Fall Dance, Rotary Field Fair Ground, Stuart Virginia Oct 2, 1993. Callers V. Parrish, F. Martin. Contact Fred Martin, PO Box 386, Stuart VA 24171

1008-NEW YORK-Empire State S/R Dance Festival '93 October 8 & 9, Albany, NY; Empire St. Plaza Convention Center; G. Shoemaker, S. Kopman, B. Harrison>Contact: Dick & Joyce Reed P.O. Box 166, Ballston Lake, NY 12019.

1018-FLORIDA-11th Annual Orange Blossom Special, Oct. 8,9,1993.Strawberry Square, 4401 Boot Bay Road, Plant City, Florida. K.Bower, J.Haag, R/D C&T Worlock. Contact B. Hollon, 206 Vine Street, Strawberry Square, Plant City, Florida 33567 (813)754-3602

1009 PENNSYLVANIA-Western Penn. SQ & RD Fed. Anniversary Fall Festival, Saturday, Oct. 9, 1993. West Mifflin Area High School, West Mifflin, PA. M.Hoose, J.Jones, D.Williamson, M.McCall, J.Yoest, P.Johnston, RD R. & A Lock. Contact P&H Roof, 143 Castle Drive, W. Mifflin, PA. 15122 (412)466-7092

1010-OHIO-10th Ashtabula County Covered Bridge Fest. SQ/DA-Ashtabula County Fairgrounds-Jefferson, OH. Oct. 10,1993-2:00pm-5:00pm FREE-D.Stevenson - contact S. Jewett, 451 Footville Richmond Rd. Jefferson, OH. 44047

1015-MISSOURI-Rambling Roses' 21st SD Celebration October 15 & 16, Tyler, Texas. Friday's Pre-Fes-

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tival Dance - Robert E. Lee High School Gym, Saturday's Festival - Harvey Convention Center, East Texas Fairgrounds. Callers M. Flippo, A. Garrett, Cuers L&H Neely. Contact Gary & Claudette Hogenmiller, 4617 Chad, Tyler, Texas (903)581-4136.

1015-TEXAS-21st Rambling Roses Square & Round Dance Festival, October 15 & 16, Tyler Texas. Callers, S/D A. Garret & M. Flippo, R/D L & H Neely. Contact Jim & Ida Stephenson, 8743 Pheasant Dr., Chandler, TX 75758-7011

1015-OHIO- Splendor of Fall Weekend-Atwood Lake Lodge, Dellroy, OH. October 15-16, 1993. D.McMillan, K.Rippetto - R/D C&B Jobe

1017-OHIO-Octoberfest (Johnny Appleseed Squares) Central Grade School, Lexington, OH. October 17, 1993. H.Johnston, K.Rippetto, D.McMillan - R/D D&G Blaskis, D&B Miller. No contact.

1017-ILLINOIS- Octoberfest SQ DA Festival, Metro, Chicago Assoc. of SQ/DA. October 17, 1993- Trinity Lutheran Church, 405 S. Rush St. Roselle, IL. 1PM to 5PM contact (708) 296-6242

1022-INDIANA-37th Annual Hoosier SQ & RD Festival, October 22,23,24, 1993. Executive Inn Convention Center, Evansville, Indiana. D. McMillan, B.Baier, RD/P&J Robertson. contact B. & S. Boughton, 3144 Logan Dr. Newburg, IN. 47630 or O. & D. Williams 2801 Williams Rd. Wadesville, IN. 47638

1022-NORTH CAROLINA-Autumn Leaves-Oct. 22,23-Fontana Village, NC. D.Cole, T.Marriner, cuers R&J Lawson. contact (706)291-4016

1022-WEST VIRGINIA-Pipestem Sq & Rd Weekend, Pipestem, W.VA, Callers W. McDonald, C. Barker, Cuer P. Loflin. Contact Phyllis Loflin, 1002 Courtalnd Ave., Reidsville, NC 27320 (919)342-2573

1119-TENNESSEE-20th Annual Turkey Strut-Gatlinburg Auditorium, Gatlinburg, TN. November 19,20,1993. T.Oxendine, K.Rippetto, J.Biggerstaff, H.Grose - R/D B&E Anderson. Contact J.Biggerstaff, P.O. Box 1306, Marion, NC 28752 (704)652-6054

1231-DELAWARE-Delmarva New Year's Eve Gala, Dec. 31, 1993. Milford HS, Milford, DE. H.Ferree, R/D A.Benner. contact (302)335-5296

0127-HAWAII-29th Aloha State SD Convention, January 27, 28, 29 1994. Contact D. Martinsen, 279-D Mananai Pl., Honolulu, Hawaii 96818, (808)487-1923

0225-NEW ZEALAND-Southern Hemisphere Square & Round Dance Festival, February 25, 26 & 27, 1994, Pioneer Stadium, Lyttelton St., Christchurch, New Zealand. For information write: The Registration Secretary, 2nd Southern Hemisphere, Square & Round Dance Festival, 49B Searells Rd., Elmwood, Christchurch, 8005 New Zealand or call (03)355-9843

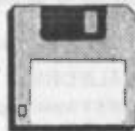
1231-CALIFORNIA-Carnival of Music & Dance, December 31, January 1 & 2, San Jose, California. For more information call (800)959-4028 or write Carnival of Music & Dance, 10 El Paso Place, Salinas, CA 93901.



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SQUARES AND ROUNDS THE ACTIVITY THAT PLAYS TOGETHER, STAYS TOGETHER

Educational Seminar, National Square
Dance Convention St. Louis, MO

By Jerry Junck

A seminar designed to discuss the problems associated with balancing square and round dance programs in today's dance environment was held at the National Square Dance Convention in St. Louis, Missouri. The seminar was presented by Ralph and Joan Collipi and myself. We began the discussion by attempting to delineate the problems encountered by callers and cuers. Ralph and I were pleased with the frankness of the discussion.

The following problems were discussed. Die-hard square dancers feeling that two rounds between tips takes away from the square dance program. Die-hard round dancers unwilling to fill squares because they are too tired from doing rounds. Caller and cuer egos. If we are honest with ourselves, we realize that each of these problems do exist.

The discussion was not merely limited to what our problems are in the activity. We also talked about how squares and rounds, if blended properly, can make a complete dance program. Some pre-requisites for a compatible program are that the caller and cuer should work off each other and observe the various moods of music used at various times in the evening. Both caller and cuer should observe what level the square dance program is for that evening. The cuer should use the proper phase of rounds for that particular square dance program. This can be accomplished very informally between caller and cuer before the dance even begins.

My basic premise to begin our discussion was that I'm not so sure that MOST of our problems in the square dance activity results from one undeniable fact. We NEED MORE NEW DANCERS! Square

dancing overall has to compete with ever more options for a slice of the average person's leisure time. Once in square dancing people feel they must choose again; squares verses rounds? What level in each? With more dancers, we would have a larger resource base for all the various square and round programs. We basically have five divisions in the activity; Mainstream, Plus, Advanced, Challenge and Rounds. Additionally, the rounds have various levels of their own. We must admit that Plus, Advanced, Challenge and Rounds all generate their audiences from the Mainstream program. In general, and I repeat, in general only the dancers who dance the Mainstream and some who dance the Plus programs actually make an effort to recruit new dancers for square dancing.

This is not to castigate those who enjoy Advanced, Challenge and Round Dance programs. Rather it suggests that maybe our problem is that we enjoy our own favorite program so well that we have forgotten how important it is for all of us in the square dance activity to work at recruitment. If we accept this premise, then it becomes obvious that only about one-fifth or one-fourth of our activity actively works at recruiting. Frankly, this is not enough to make our activity flourish.

Due to time constraints at the convention, this is where our seminar ended. While driving home, it occurred to me that we did not address any solutions to the problem of recruitment of new dancers. The longer I've thought about it, the more disappointed I am that we did not attempt to at least make some proposals.

With that in mind, please give the following ideas some serious consideration. First of all, why is square dance month in September? September always seems to be a rather ineffective time for square dance month as it is normally the time when classes begin. Since the National Convention is always held in June, would not June

be a much more realistic time for square dance month? With the large crowds at the convention, there is no reason we could not get national news coverage. We then would have the months of July and August to continue the promotion of square dance lessons in the fall. Additionally, summer is an opportune time to do public dance demonstrations to showcase our great activity.

Secondly, let's ask everyone involved in all five of our square dance programs, Mainstream, Plus, Advanced, Challenge and Rounds, to take the months of June, July and August next year to actively promote square dance lessons. This will take a concerted effort by callers, cuers and dancers alike. If we could do this for just one three month period, imagine the impact it could have on the size of classes next year.

The final step is to retain these new dancers. That, too, will be incumbent upon everyone for cooperation. We are going to have to make a concerted effort to make these new dancers welcome so they will want to stay in the activity. The word TOLERANCE will have to be our by-word. One recommendation I would like to make to the National Convention committees is to program some of our high profile callers in the Mainstream hall. Then, I would ask these callers to make every effort to appear at these spots to give our new dancers the opportunity to dance to them.

These are just a few suggestions to start everyone thinking. I would like to thank Ralph and Joan Collipi for all their input and Leroy and Pat Rardin for setting up the seminar and coordinating for us. Hope everyone has a great square dance season.



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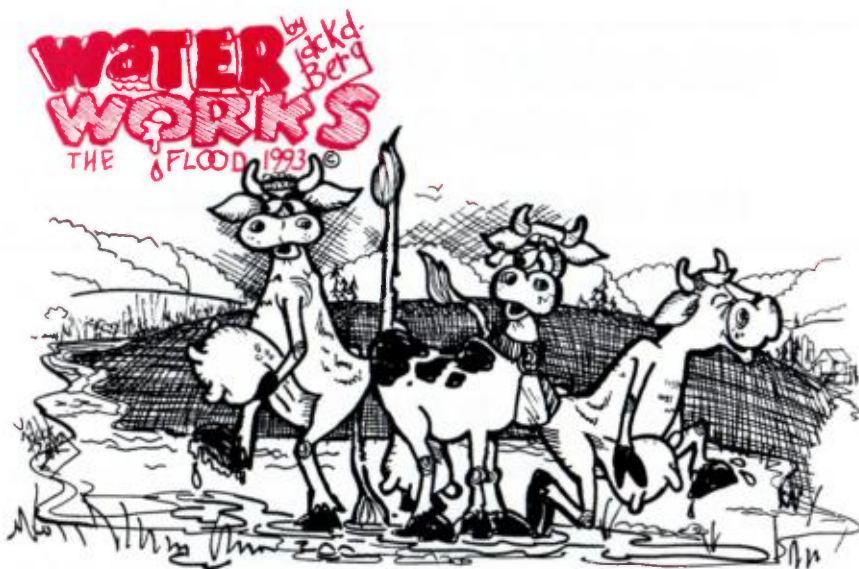
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